



---

**Translating *A Clockwork Orange*:  
A Case Study on the Conundrums of Musical Dramas**

---

Sara Martínez Portillo

Supervisor: PhD Jorge Braga Riera

MA in English Linguistics: New Applications and International Communication

Universidad Complutense de Madrid

2017

## Table of Contents

<b>0. Prologue</b>	11
<b>1. Introduction: Music in Drama Translation</b>	12
<b>2. Methodology</b>	15
<b>3. Theoretical Background</b>	16
<i>3.1. The Translation of Musical Dramas</i>	16
3.1.1. The Translation of Drama	18
3.1.2. The Translation of Song	20
<i>3.2. The Translation of Nadsat</i>	23
<b>4. Translating <i>A Clockwork Orange</i>: A Case Study</b>	26
<i>4.1. Translating the Dramatic Text</i>	26
<i>4.2. Translating the Songs</i>	33
<i>4.3. Translating Nadsat</i>	42
<b>5. Conclusion</b>	48
<b>6. Bibliography</b>	51
<b>7. Appendix</b>	54
<i>7.1. Original Text and Translation</i>	54
<i>7.2. Nadsat Glossary</i>	137
<i>7.3. Scores</i>	141

## Index of Tables and Figures

Examples				Figures		Tables	
#	Page	#	Page	#	Page	#	Page
Example 1.	27	Example 10.	38	Figure 1.	34	Table 1.	25
Example 2.	28	Example 11.	38	Figure 2.	34	Table 2.	25
Example 3.	29	Example 12.	39	Figure 3.	35		
Example 4.	30	Example 13.	43	Figure 4.	40		
Example 5.	31	Example 14.	43	Figure 5.	40		
Example 6.	31	Example 15.	44	Figure 6.	41		
Example 7.	32	Example 16.	45				
Example 8.	36	Example 17.	46				
Example 9.	37	Example 18.	47				



**UNIVERSIDAD COMPLUTENSE DE MADRID**  
**DEPARTAMENTO DE FILOLOGÍA INGLESA I**

**MÁSTER EN LINGÜÍSTICA INGLESA:**  
**NUEVAS APLICACIONES Y COMUNICACIÓN INTERNACIONAL**  
**DECLARACIÓN DE INTEGRIDAD ACADÉMICA**

Dña. SARA MARTÍNEZ PORTILLO con NIF 46876919-K, estudiante de Máster en la Facultad de FILOLOGÍA de la Universidad Complutense de Madrid en el curso 2016 - 2017, como autora del trabajo de fin de máster titulado *TRANSLATING A CLOCKWORK ORANGE: A CASE STUDY ON THE CONUNDRUMS OF MUSICAL DRAMAS* y presentado para la obtención del título correspondiente, cuyo tutor es: JORGE BRAGA RIERA

**DECLARO QUE:**

El trabajo de fin de máster que presento está elaborado por mí y es original. No copio, ni utilizo ideas, formulaciones, citas integrales e ilustraciones de cualquier obra, artículo, memoria, o documento (en versión impresa o electrónica), sin mencionar de forma clara y estricta su origen, tanto en el cuerpo del texto como en la bibliografía. Así mismo declaro que los datos son veraces y que no he hecho uso de información no autorizada de cualquier fuente escrita de otra persona o de cualquier otra fuente.

De igual manera, soy plenamente consciente de que el hecho de no respetar estos extremos es objeto de sanciones universitarias y/o de otro orden.

Fdo.: Sara Martínez Portillo

En Madrid, a 19 de junio de 2017

## **ACKNOWLEDGMENTS**

I would like to express my most sincere gratitude to my supervisor Jorge Braga for his always useful comments and remarks, for introducing me to the topic of drama translation and for his engagement throughout the whole process, not only in this master's thesis, but also in other projects in which he was my tutor.

Furthermore, I would like to thank Alejandro García and Carlos Álvarez for sharing their valuable knowledge and their precious time during the translation process, reminding me of the importance of learning languages.

Finally, I would love to show my deepest appreciation to my mother and sister, who have always supported me with their love and infinite patience; and to Paula and Álvaro for always being there and never giving up on me.

## ABSTRACT

El famoso escritor y compositor inglés Anthony Burgess publicó su novela más conocida, *La naranja mecánica*, en 1962. En esta sátira distópica que examina el libre albedrío y la moralidad, Alex, el antihéroe y líder de una pandilla de adolescentes, es arrestado después de una noche de ultraviolencia y caos para ser posteriormente sometido a una terapia de aversión a la violencia que persigue suprimir sus instintos criminales mediante el sobrecondicionamiento de sus actos.

Toda la historia está envuelta en música de Beethoven y salpicada de nadsat, una jerga creada específicamente por el autor mezclando palabras rusas e inglesas y que utilizan los personajes adolescentes de la historia para diferenciarse del resto del mundo. El éxito inicial de la novela fue discreto; probablemente, debido a las decisiones de los distintos editores de la novela, que decidieron presentar una versión inglesa con 21 capítulos, mientras que la estadounidense contenía solo 20. Por el contrario, la adaptación cinematográfica de la novela, realizada en 1971 por el director Stanley Kubrick, fue recibida entre aplausos y vítores. No obstante, el resultado final de esta adaptación no convenció a Burgess, provocando que el autor renegase de cualquier intervención suya en el proceso de realización de la película. Para Burgess, la historia que había sido ignorada por la audiencia casi una década antes tenía, en su opinión, poco que ver con la obra de Kubrick y su éxito.

Por este motivo, en 1987, Anthony Burgess revisó la historia de su novela y creó una versión para la escena —objeto de análisis de este trabajo— para ofrecer a la audiencia una versión imbuida de tanta autoridad autoral como fuese posible. Dicha versión, pese a preservar todos los elementos del original con un nuevo giro, ha pasado inadvertida desde su publicación.

La versión teatral de *La naranja mecánica* se presenta al lector como un texto híbrido que funde el texto dramático con arias semioperáticas, y que desemboca en una obra musical que ha conservado el ingenioso lenguaje de la novela mezclándolo con las composiciones musicales que forman parte del texto, ya sean estas adaptaciones de los originales de Beethoven o creaciones propias del autor británico. Es probablemente la naturaleza híbrida de la versión escénica de *La naranja mecánica* la razón por la que se ha prestado poca atención a este texto,

no solo en su país original, sino también en el extranjero. Este hecho no resulta del todo sorprendente si tenemos en cuenta que las obras de teatro musicales han sido, a menudo, ignoradas tanto por la traducción literaria como por la operística, dada su posición intermedia sin que pertenezcan puramente a ninguna de las dos categorías.

Si bien un gran número de investigadores han estudiado ampliamente la traducción de óperas y dramas, apenas se han dedicado estudios a la traducción de obras musicales. De hecho, las escasas investigaciones realizadas en este campo apelan a la dificultad de dicha tarea para justificar la falta de investigación en el área. Aunque escasos, los estudios que han profundizado en este subgénero dentro de los estudios en traducción han demostrado ser de gran utilidad a la hora de identificar algunos de los obstáculos más importantes que deben superar los traductores mientras desarrollan su tarea.

Por lo tanto, la necesidad de este estudio viene dada por la falta de investigación práctica que existe en el campo de la traducción del teatro musical, y su propósito es proporcionar al lector una descripción adecuada de los principales problemas, así como las soluciones que se han proporcionado a estos, partiendo de una traducción española —aún inédita— de la versión teatral de *La naranja mecánica* de Anthony Burgess. Se intenta así demostrar cómo recae sobre los traductores la responsabilidad de crear un producto adecuado tanto desde el punto de vista de la representación como del musical. Asimismo, este estudio tratará también de eliminar la anticuada creencia de que, en el momento de traducción, la música prima sobre el texto, y propondrá un equilibrio entre los modos, verbal y musical, para lograr un producto final que satisfaga al público de la cultura meta tanto como el original logró en la cultura origen.

Por lo tanto, el análisis de la traducción se centrará en la diversidad de elementos y modos que aparecen entrelazados en un texto perteneciente a la categoría del teatro musical. Se estudiará cómo la multiplicidad de canales y códigos de comunicación que intervienen en el texto se unen para crear un producto multimodal en el que las dos dimensiones que lo conforman —la verbal y la musical— se unen para crear una unidad significativa que, además, ha sido adornada con un argot muy singular.

El proceso que se ha seguido para desarrollar este estudio ha requerido de diferentes pasos que pueden dividirse fundamentalmente en dos: la traducción y el análisis de esta. La obra seleccionada para desarrollar este estudio, como ya se ha mencionado, es el texto íntegro de la versión teatral de *La naranja mecánica*, una adaptación musical que el autor inglés Anthony Burgess escribió casi 25 años después de la publicación de su novela homónima. El texto fue elegido debido a la relevancia que la versión narrativa ha adquirido a lo largo del tiempo, hasta convertirse en una de las novelas más relevantes de la literatura de ciencia ficción del siglo XX.

Por este motivo se consideró que la versión escénica debía ponerse a disposición de un público español deseoso de disfrutar de esta revisión del clásico literario.

Asimismo, este trabajo de investigación toma como punto de partida la traducción al español de la versión escénica de *La naranja mecánica* para su posterior análisis. Las principales dificultades que podían preverse fueron los obstáculos habituales en la traducción de cualquier texto dramático con el requisito adicional de las partes musicales del texto, así como la carga dialectal que presenta. Dado que Burgess así lo indica en la introducción a la obra, todos los números musicales tenían que ser respetados, manteniendo siempre la música de Beethoven en aquellos en los que esta hubiese sido especificada, con la única oportunidad de crear nuevas composiciones para aquellos números que hubiesen sido escritos por el propio autor sin ninguna influencia del compositor alemán. Dado que en el propósito de la traducción primaba la fidelidad, no se crearon nuevas composiciones. A la hora de abordar la traducción de la parte dramática del texto no fue necesario adoptar medidas especiales; sin embargo, en el caso de la traducción de las partes musicales, fue vital transcribir las partituras con el programa Sibelius 7 para poder escuchar las melodías tal y como Burgess las había concebido. Este proceso facilitó la tarea traductora, ya que ayudó a la lectura de la música, la localización de las letras en las partituras, la colocación de los acentos y cualquier otra peculiaridad que no pudiera ser percibida o derivada del mero análisis de las letras.

El análisis teórico de la traducción examina los principales inconvenientes encontrados al desarrollar la parte práctica de este estudio. Dicho análisis se ha subdividido clasificando los obstáculos de la traducción en tres categorías: los problemas que surgieron en la traducción del texto dramático, los relacionados con las partes musicales y, finalmente, los asociados con la traducción del nadsat. Para ello se ha elaborado un comentario de las particularidades de esta traducción, ilustrado con ejemplos relevantes de cada problema.

En lo que respecta a la traducción de las partes dramáticas, los principales hallazgos que reveló el análisis mostraron que todas las decisiones tomadas a este nivel se centraban en la conservación del intrínseco carácter oral del teatro. De hecho, se podría afirmar que la consecución de una traducción apropiada venía determinada por las elecciones lingüísticas y extralingüísticas tomadas para establecer las conexiones necesarias en el complejo conjunto de sistemas de signos que conforman el texto, y que ayudan a crear la unidad literaria tal como fue concebida en la lengua de origen. La traducción presentada siempre ha tenido como finalidad permanecer fiel en forma y contenido al original, tratando de evitar que la fidelidad filológica alterara la dramaturgia. Algunos de los cambios realizados con respecto a las estructuras y los periodos oraciones, la elección del vocabulario, etc., podrían considerarse “desviaciones” del



original, pero estas medidas se emplearon para facilitar que el texto se desarrollara de un modo tan natural y espontáneo como en el original. Además, el análisis demuestra la importancia de preservar el ritmo natural y las transiciones entre escenas de la acción dramática en general, así como la forma en que los personajes interactúan con los elementos que los rodean y el espacio en el que están inmersos. Por otro lado, también era necesario otorgar a las partes dramáticas del texto la misma fuerza que a las partes musicales: puesto que los números musicales no están repartidos equitativamente entre los actos, era vital para conseguir que el producto meta no pareciese desigual.

Con respecto a las decisiones tomadas en la traducción de las canciones, la consecución de un producto que se pudiese cantar fue posible siguiendo los 5 criterios básicos establecidos por Peter Low: que el texto se pueda cantar, que tenga sentido, que suene natural, que conserve el ritmo original y que conserve la rima siempre que sea posible. En el proceso de traducción de las canciones fue de suma importancia mantener todos los arreglos que Burgess había hecho a las composiciones musicales que forman parte este musical, y que solo se pueden encontrar en las partituras que acompañan el texto; además, era igualmente necesario no confiar únicamente en los textos encontrados en la versión editada del texto, y consultar también las partituras para comprender la serie de arreglos y modificaciones melódicas realizadas por el autor y que afectan a la comprensión de las letras y, por ende, a la traducción.

En lo que respecta a la traducción del nadsat, vale la pena señalar cuán importante es esta jerga inventada para el desarrollo de toda la obra y el efecto que debe causar en la audiencia meta; por lo tanto, su conservación era de capital importancia, y por ello se han tratado de mantener la mayor parte de estos términos con la mayor precisión posible. La traducción se centró principalmente en la transferencia de los términos tal y como fueron creados por Aníbal Leal —el único traductor al español de la novela— en colaboración con Burgess con el fin de preservar el característico tono y sabor del texto original, manteniendo el efecto chocante que causan.

La contribución que este trabajo de investigación supone para el campo de los estudios de traducción es doble: por un lado, proporcionar al público español una traducción apropiada de un texto que había sido ignorado durante mucho tiempo y que no era accesible en castellano hasta ahora; y por otro, partiendo de la ya mencionada traducción, un análisis comparativo del texto origen y meta para ofrecer una visión general de los principales problemas traductores de un texto que presenta unas características tan peculiares como el que nos ocupa, así como las soluciones proporcionadas en cada caso.

Para concluir, y en relación con las investigaciones futuras que pudieran derivarse de la elaboración de este trabajo, serían necesarios trabajos adicionales en el campo de la traducción de los dramas musicales para subsanar las lagunas que aún no han sido cubiertas, especialmente en lo relativo a la resolución de conflictos. Otras propuestas incluyen profundizar en la traducción de otras composiciones musicales de Anthony Burgess insertas en algunas de sus obras menos conocidas para, así, observar si las estrategias aplicadas en esta versión escénica de *La naranja mecánica* podrían ser de utilidad en composiciones similares, algo que, sin duda, ayudaría al enriquecimiento de los Estudios de Traducción como disciplina, y más específicamente en el caso de las artes escénicas.

**Palabras clave:** teatro musical, traducción musical, traducción dramática, Anthony Burgess, *La naranja mecánica*, versión escénica, Nadsat, oralidad, actabilidad, musicalidad.

## 0. Prologue

The English writer and composer Anthony Burgess published his best-known novel *Clockwork Orange* in 1962. This seminal work has always been considered a dystopian satire which examines free will and morality. In it, Alex, the anti-hero and leader of a teenage hoodlum gang, is arrested after a night of ultra-violence and mayhem and is subjected to an aversion therapy experiment which detaches him from his criminal instincts by overconditioning his actions.

The whole story is wrapped in Beethoven's music and in *Nadsat*, a slang specifically created by the author by mixing Russian and English words, enabling his adolescent characters to communicate in a distinctive manner from the rest of the world. The narrative and the slang used in the novel only had a moderate success, confirming the author's expectations and concerns which he frequently expressed stating that "[he] had the sense to realize that, by the time the book came out, the slang would already be outdated, but [he] did not see clearly how to solve the problem of an appropriate idiolect for the narration" (Burgess, 1987: iii). It is worth pinpointing that due to different editors' decisions, justified by the contexts of reception of the book, the English and the American published versions of the novel differ in the final number of chapters—with the original English version containing 21<sup>1</sup> chapters, while the American one only displayed 20 chapters—, a decision that only made Burgess more insecure about the proper understanding and reception of his novel.

In contrast, in 1971 the film director Stanley Kubrick adapted the novel into a film version which was widely acclaimed. This adaptation made Burgess feel even more detached from his work, to the point in which he once expressed that

[i]t was the dawn of the age of candid pornography that enabled Stanley Kubrick to exploit, to a serious artistic end, those elements in the story which were meant to shock morally rather than merely titillate. [...] But in a film little can be implied; everything has to be shown. Language ceases to be an opaque protection against being appalled and takes a very secondary place. I was bound to have misgivings about the film, and one of the banes of my later life has been the public assumption that I had something to do with it. I did not. (Ibidem: iv-v)

After the film adaptation was carried out, Burgess commented on several occasions and in diverse contexts that his book had been dissected on set as in a literary seminar in order to freely improvise upon it. As a matter of fact, the book that had been ignored by the audience

---

<sup>1</sup> This division is not arbitrary. According to the author of the novel, "[t]he book was written in twenty-one chapters (21 being the symbol of human maturity) divided into three sections of exactly equal size" (Burgess, 1987: iv). It is for this reason that, in words of the writer, "[t]he American reduction looks lopsided" (Ibidem).

almost a decade earlier had, in his opinion, little to do with Kubrick's work and its tremendous success (Ibidem: vii).

Thus, in 1987 he created the stage version of his novel, under scrutiny in this study, in order to offer his audience an actable version imbued with as much authorial authority as possible, displaying the original story in its entirety with a twist, but which has passed unperceived since its publication.

The stage version of *A Clockwork Orange* provides the reader with a hybrid text which merges the dramatic text with semi-operatic arias, resulting in a musical play that has preserved the cunning and witty language of the original novel mixed with the musical compositions that the author himself either adapted from Beethoven's originals or created from scratch. This musical is aimed at providing a suitable text for amateur performances, exhibiting the original Burgess' moralizing intentions together with his musical compositions.

## **1. Introduction: Music in Drama Translation**

It is probably due to the hybrid nature of the stage version of *A Clockwork Orange* that little attention has been paid to this text, not only in its original context but also abroad: in fact, it has remained untranslated in Spanish until now. This is not entirely surprising, considering that musical plays have often been disregarded by both literary and operatic translation, since musical dramas are not considered to purely belong to any of the two categories.

Additionally, if the main goal of a translator is "rendering the meaning of a text into another language in the way the author intended the text" (Newmark, 1988: 5), and it is assumed that each translation will be conditioned by the constraints of the genre to which it belongs, it would not be senseless to assume that musical dramas will be conditioned by both: their dramatic nature and the operatic or semi-operatic one; therefore, the creativity of the translators' work will be limited not by one, but by two different codes.

In their bibliographical compilation (2008), scholars Johan Franzon, Marta Mateo, Pilar Orero and Şebnem Susam-Sarajeva have extensively studied the translation of operas and dramas, while very few studies have focused on the translation of musical plays. In actual fact, the limited number of research studies carried out within this field appeal to the difficulty of the task to justify the lack of investigation in this area. Nonetheless, though scarce, the studies that have delved into this subgenre within the field of translation studies have proven to be useful to identify some of the main hurdles that need to be overcome by translators while developing their task.

It has been frequently asserted that literary translation is the most complex branch of translation, since its task consists of preserving the content of the texts as well as their form, a characteristic that also applies to the translation of musical dramas if they are considered to belong to this category. Nonetheless, it should be pondered that when translators face a dramatic work, their task is fairly different from that of any other kind of literary genre. The translation of these texts must not only take responsibility for the discourse level, but also for the various prosodic aspects of the text, such as rhythm, pitch or intonation, among others (Braga, 2007: 125-126), and since dramatic texts are aimed to be performed, the resulting product should be able to combine the linguistic code with the different verbal and non-verbal semiotic codes. As Oana Tatu claims:

Drama translators must always be aware of the fact that the eventual accomplishment of dramatic meaning originates in the perfect understanding of a complex set of textual codes and indicators which interrelates with a pragmatic and situational context, as well as with an oral communication: grammatical and semantic pauses, iterative structures, deliberate flouting of lexical norms, and so on. (2011: 196)

When translating dramatic texts, translators must also take into consideration the receiving audience of the play; they must be able to transmit the spectators the same effect that the play in the source language creates. Accordingly, similar constraints can be encountered when translating operas or musical plays, with the added restraints posed by the inserted lyrical texts that, given their different nature, will require special attention.

Regarding operas, researchers such as Marta Mateo and Javier Rubiera have asserted that, in these pieces, it is the fusion between words and music, through the singing, that creates the expressive vehicle that articulates the whole drama; additionally, the artful and extravagant character of these texts joins the ensemble of hurdles that translators must face during their task (Mateo, 2005: 226), being of paramount importance the preservation of all these characteristic features so as to create the same effect as the original.

Traditionally, in the translation of operatic or semi-operatic texts, the verbal element had been assigned a secondary position, giving prominence to the voices and the music, which negatively influenced the amount and the overall quality of the translations. On multiple occasions and since the technology was made available, surtitles<sup>2</sup> have been chosen as the preferred option in order to avoid full translations of these plays. Surtitles constitute a type of intersemiotic translation that conveys in a written target text multiple codes and channels

---

<sup>2</sup> According to Marta Mateo's definition, "opera surtitles are a summarized written translation of the source text that is simultaneously projected together with the sung version of the libretto in a screen situated in the upper part of the proscenium of the theatre during the operatic performance" (2002: 51). My translation.

present in the source text (Mateo, 2002: 53). This implies a change of medium, channel and code that detaches the audience from the original musical experience intended, and although surtitles have proved to be of great help so as to maximize the diffusion of certain texts, they still lack certain characteristics that, when achieved in a translation, make the whole theatrical experience meaningful and complete.

Still, in those cases in which the choice of a translation has prevailed, there have been two different options to be chosen: “Sung translations, which are still the way chosen by certain companies to convey foreign operas, and prose versions, which are nowadays most familiar with through the literal translations coming with recordings” (Mateo, 2007: 169).

Thus, the need of this study is justified by the lack of practical research that exists in the field of musical drama translation and it is its purpose to provide the reader with a proper account of the main conundrums, as well as the solutions given to them, while transferring this kind of texts from the source into the target language. Hence, departing from a still unpublished translation<sup>3</sup> of the stage version of *A Clockwork Orange* by Anthony Burgess, it will be shown how the responsibility of translators devolves upon the task of creating both a stageable and a singable product. Necessarily, this study will also try to oust the old-fashioned belief that music is more important than the text in this context, and will propose an equilibrium between the verbal and the musical modes in order to achieve a final product that satisfies the audience of the target culture as much as the original did. Additionally, it will also be observed how additional elements such as a made-up jargon can also intervene and must be reflected and captured in the translation process.

Consequently, the analysis of the translation will focus on the diversity of elements and modes that appear intertwined in a specific text belonging to the category of musical dramas. It will be observed how multiple communication channels and codes work together to create a multimodal ensemble in which the two dimensions that conform the text —the verbal and the musical— come together to create a meaningful unit that has also been adorned with a very singular argot.

Lastly, it is also worth pinpointing that prior to undertaking the analysis of the translation of the stage version of *A Clockwork Orange*, previous investigations on the task of translating drama and music will be thoroughly examined and considered. Nonetheless, before reviewing

---

<sup>3</sup> The entire translation presented in section 7.1. in the appendix of this paper has been carried out by the author, after receiving musical assessment by Alejandro García Fernández de Valderrama and Carlos Álvarez Garrido. Furthermore, a glossary with all the Nadsat terms in the play has been included after the translation, which is presented together with the original text.

the literature written on the subject some attention will be given to how the text was treated in the translation process, as well as the methodology employed during the analysis of the text.

## **2. Methodology**

The process followed to develop this research study has required many different steps that can be classified into two major processes: the translation itself and the analysis of the translation, allowing these two cornerstones evolve co-dependently of one another, making the knowledge acquired from the practical part enrich the theoretical one, as well as allowing the theoretical information learnt in this progressive process modify the translation to reach better results.

The play selected to develop this study, as it has already been mentioned, is the unabridged text of the stage version of *A Clockwork Orange*, a musical adaptation that the English author Anthony Burgess wrote himself almost 25 years after the publication of his homonymous novel. This text was chosen due to the relevance that the narrative version of the story has acquired through time, becoming one of the most relevant novels of the science-fiction literature of the twentieth century; therefore, it was considered that the stage version should be made available to the Spanish audience in order to allow them to enjoy this revision of the literary classic. As it has already been commented, what makes this text an interesting piece for study is its hybrid nature, combining drama and opera, constituting a musical play that has little to envy its narrative predecessor in content or in any other of its original characteristic features, such as the use of the Nadsat argot.

Thus, this research paper departs from the Spanish translation of the stage version of *A Clockwork Orange*, which brings together the necessary equilibrium between the dramatic and the musical speech of the text in an attempt to create a product worthy of being considered a *Gesamtkunstwerk*, that is, a piece of work which, as understood by the German composer Richard Wagner, “aspires for the rigorous merge between text and music in a thematic unit through the use of the *leitmotiv* and in which the musical, verbal and performative arts come together in a perfect symbiosis” (Mateo, 2005: 226). Consequently, the major difficulties that could be anticipated for this part of the study were the hurdles usually encountered in any translation of a dramatic text with the additional prerequisite of the musical parts of the text. As specified by Burgess, all the musical numbers had to be respected, always preserving Beethoven’s music in those in which it was specified, with the only opportunity of creating new compositions for those numbers which had been written by the author himself without any influence of the German composer.

Provided that the purpose of the translation was to maintain the original text as intact as possible, no new compositions were created. In order to deal with the dramatic part of the text,

no special measures had to be taken; however, in the case of the musical parts, it was necessary to transcribe the scores<sup>4/5</sup> with the scorewriter program Sibelius 7 so as to be able to listen to the melodies as conceived by Burgess for his play. This step of the process eased the translation task, as it aided to the reading of music, the localization of the lyrics in the melodies, the placement of the accents or any other peculiarities that could not be perceived or derived just from the mere analysis of the written lyrical texts.

Following the translation of the play ensues the theoretical analysis of it, which examines the main drawbacks encountered while developing the practical part of this study. As it will be seen, the analysis has been subdivided classifying the translation hurdles in three categories: the conundrums that arose in the translation of the dramatic text, those related to the musical parts, and, finally, those associated with the translation of Nadsat. The said study will consist of a commentary of the particularities of this translation, illustrated with representative examples of each problem. It was decided that this method was the most appropriate for this research, provided that the use of examples would enable the reader to understand more easily the decisions taken in the translation process by confronting the original text with the translation, and the theory that supported the decision made.

### **3. Theoretical Background**

The following sections are aimed at providing the reader with a complete overview on the existing knowledge on the field of drama and song translation; it will be seen how the studies developed in these two fields complement one another and how the relationships that can be established among the literature available have served to acquire a better understanding of the subject matter. Additionally, a special section has been devoted to the translation of Nadsat, its major linguistic characteristics and how to proceed with its translation.

#### *3.1. The Translation of Musical Dramas*

First of all, a consideration of the differences between dramas, operas, musicals is essential if to understand the complex nature of the text under study. Musical dramas, apart from showing

---

<sup>4</sup> According to Lilly Pond, a score is a “copy of orchestral, choral, or chamber music showing what each instrument is to play, each voice to sing, having each part arranged one underneath the other on different staves” (2012: web); as a matter of fact, “it is the most complete picture of the music and identifies everything that is to be played, by what player, how loud, and when” (Nelson, 2005: web).

<sup>5</sup> It was necessary to transcribe the scores presented with the original text, since they emulate handwritten scores, which makes the task of reading the music and understanding the different arrangements more difficult. See an example of the original handwritten scores in the appendix section of this paper.



the particularities that will be commented in the upcoming sections, are not free of those linguistic problems inherent to the translation of any kind of text. Those problems encompass mainly purely linguistic contrasts between languages —English and Spanish in this case.

The first distinction that should be made regarding dramas, operas and musicals is the intrinsic musical component present in operas and musicals. While dramas are usually written in prose, a great number of pieces have also been created in verse form. These pieces are usually studied from the angle of the translation of poetry, as no score is linked to the text in question.

Although the translation of poetry will not be dealt with in this study, it is worth noticing that it has a similar point of departure of that of the translation of operas and musicals. Francis R. Jones has labelled the process of translating poetry as “cognitive habitus”, a term that refers to the “cluster of defined information-processing practices” or “cognitive challenges and processes” (2011: 171) that intervene in the transfer process; additionally, it should be considered that “poetry translation involves not only transforming text but also cognition, discourse, and action by and between human and textual actors in a physical and social setting” (Ibidem: 170).

If dramas are said to be plurisemiotic in their combination of multiple communication modes, such as performance and verbal text, operas will also add music in the collaborative process of creating the unit presented on stage in which “the powerful presence of music has traditionally framed the conception of opera as an essentially musical genre, rather than as a dramatic art” (Mateo, 2012: 115); nonetheless, in order to achieve a meaningful coherent unit, more recent translations have tried to avoid this conception in which one mode prevails over another, attempting to find balance among the different communicative codes present in the text. It could be asserted that, in operas, meaning comes not only from the music, but from the text as well; hence, there exists a blend between verbal and non-verbal modes that requires a holistic approach to the translation of these texts (Mateo, 2014: 328).

As many scholars point out, there has always existed a debate regarding the viability of opera translation due to the extreme complexity of the task which does not only entail knowledge of languages and genres but also of music and vocal technique, together with rhythm and prosody. Those who stand against the translation of operatic texts rely on the argument that their double nature intertwines music and texts so closely that they eventually become indivisible, but those who support the translation process, such as O. G. Sonneck, assert that the inevitable losses that occur in the transfer process are by far balanced out by the understanding of the text. Moreover, this understanding might not only benefit the audience but also the actors and directors in charge of the production of a certain play, who will comprehend

the libretto more accurately to perform the musical numbers in a more natural way (in Mateo, 1998: 209-211).

Musicals and operas share both similarities and differences: they rely on the use of multiple signifying codes to build up the multimodal communicative ensemble and share the complexity and controversy entailed in the translation task. Conversely, scholars agree on the “divergent artistic and musical quality” of these two types of texts together with “the social functions assigned to each genre” (Mateo, 2008: 320) to differentiate them; the presence of a verbal component is another striking variance, considering that operas very rarely admit the presence of spoken dialogue between the musical numbers, as it frequently occurs in musical plays. Accordingly, while the trend in the translation of operas has tended to prefer the use of surtitles, sung translations have been preferred in the case of musicals (Ibidem).

Regarding these similarities and differences between operas and musicals, “musicals are more realistic in terms of singer-role and are, on this respect, closer to (conventional) productions of plays” (Ibidem) what may help to understand why musicals are believed to exist midway between dramas and operas. Also relevant is Even-Zohar’s idea that the translation of musicals and operas serves as a cultural tool in order to fill a “cultural gap” in the Spanish theatre scene (Mateo, 2008: 331). Indeed, the translation of dramas as well as the translation of operas and musicals serves to spread culture and to foster the understanding of different nations and their traditions.

### 3.1.1. The Translation of Drama

As mentioned before, translators of dramatic texts must not only be aware of the different linguistic contrasts that exist between the languages that they translate, but they must also pay attention to the various prosodic aspects of the texts. Besides, they must take into consideration if these are aimed to be performed or if they are just aimed to be read; hence Ricard Salvat’s distinction between “literary theatre” and “show theatre<sup>6</sup>” should be considered: while the first label refers to a kind of theatre that requires the intimacy of the reader in which nor time, nor space play an important role, the second one demands a specific time and space to develop the uniqueness of each performance (1995: 9). As a matter of fact, Salvat considers that the theatrical sign might be affected by the intention that is assigned to the translation of the text, contributing to the mobility of the dramatic sign and the possible translation outcomes (Ibidem: 11). However, it is ideally considered that regardless of the purpose of the translation, there

---

<sup>6</sup> Both translations are mine.

should not be differences between a translation intended for performance and one thought just to be read, although it is not always possible (Newmark in Braga, 2009: 19). Accordingly, Kevin Windle asserted that “the prototypical play has the stage as its *raison d’être*, that is, the dramatic work is conceived and written for the entertainment of an audience of more than one at a time, hearing the lines spoken by actors” (2011: 154).

Thus, when translators face a dramatic text, their major concern should be focusing on creating another text that preserves the following characteristics: *speakability*, *playability* and *performability* (Aaltonen, 2000: 41; Espasa, 2000: 49-50), which are the features that carry the strength and most of the literary weight of the text. It has already been commented that translated texts should feel in the target language as if they had never been translated from the source language, and it is for this reason that texts need to be naturally spoken out so that the actors and the audience perceive them in the way the authors intended.

Regarding *speakability*, texts need to be read easily without changing the original’s literary complexity and this will depend, of course, on the purely linguistic resources resorted to by translators, relying on their sense of which expressions will produce the same effect or will be more acceptable in the target language. Concerning *playability* and *performability*, labels that can be used interchangeably, Eva Espasa considers that the eventual success of a translation may depend on the choices that translators make to establish the necessary connections between the textual and extra-textual<sup>7</sup> factors involved in the play (2013: 320).

Hence, the intrinsic oral nature of dramatic texts makes silences matter as much as the text; in point of fact, the amount of time that a character is silent on stage can be as significant as the words uttered. Besides, translators must not only pay attention to the rhythm of the monologues and dialogues but also to the rhythm between *replicas*<sup>8</sup> and scenes. If the rhythm is misinterpreted, the resulting play may last longer or shorter than intended, deviating the audience from the original content and purpose (Vivis in Braga, 2007: 125; Braga, 2009: 24-25). Additionally, intonation is of great importance to any translation of a dramatic text, and probably one of the most difficult ones to achieve, given the differences between the intonation patterns of different languages. A word of a certain length that is stressed in one language may

---

<sup>7</sup> This includes physical expression together with the rest of the elements that surround the actors performing the text and that might be used during the representation.

<sup>8</sup> The concept of *replica* refers to "a structural dramatic unit, smaller than the act and the scene, constituted by the two textual levels present in dramatic texts, the dialogue and everything that is not the dialogue [...] In the written page a *replica* is fundamentally defined by the discourse assigned to a character, preceded by the name of that character and the stage directions or other stage notes related with the discourse in question." (Merino, 1995: 147). My translation.

not find an easy equivalent in length and strength in another one; as stated by the translator Ben Gunter, in these instances it is the translators' duty not to allow the philological fidelity to alter the dramaturgy (in Braga, 2011: 63).

Hereafter, the fidelity to the original's purpose and effect should not be confused with total linguistic fidelity preserving each and every *replica* intact, impeding translators make as many changes as needed altering the form of the source text in order to achieve the same results in the target language. For instance, translators may sometimes have the opportunity of substituting a verbal element with a physical action indicated in a stage direction, which may help to lighten the overall perception of the text when the target language does not find an appropriate equivalent.

According to Susan Bassnett, the dramatic text is "a network of latent signs, waiting to be brought out in performance, as the deep structure of a performance, or even as a blueprint for an eventual performance" (1998: 91); thus, a failure in the interpretation of any of these verbal or non-verbal signs will result in a misleading final text. Moreover, Bassnett classified the different semiotic modes that intervene in any play into five "categories of expression" being "the first of these the spoken text, for which there may or may not be a written script, the second is bodily expression, the third the actor's external appearances, gestures, etc., the fourth is the playing space with props, lighting, etc. and the fifth is non-spoken sound" (Ibidem: 99).

Lastly, and following Bassnett's classification, "the translator must not only transfer the linguistic information in the text, but also pay attention to the complex set of other sign systems [...] which make of every performance a unique act" (Braga, 2007: 121). However, there may be instances in which the translators' decisions may suffer further changes in the production of the play; even if translators remain loyal to what is expressed in the source text regarding the playing space, production decisions and budget constraints may alter the final outcome of a play, mostly since "the procedures followed by the translator of dramatic texts are not necessarily the same as those applied in the process of putting on a play" (Ibidem); henceforth, although the purpose of translators is usually to stay loyal, the final performance of the same translation may suffer alterations conditioned by the space or the multiple resources and constraints of the production.

### 3.1.2. The Translation of Song

Previously, it was anticipated that the presence of music in a dramatic text only poses an additional difficulty to its translation. As is the case in the translation of poetry, the specific form of the text must be preserved in the target language, as well as the content; but, as stressed

by Peter Low, the music that accompanies the lyrics determines the translator's creativity to transfer the source text, making it indispensable to take into account rhythms, harmonies or stresses, among many other features that build up the musical text (Low, 2005: 185). Additionally, and contrary to the translation of poetry or opera, the translation of music has often been overlooked within the field of translation studies (Gorlée, 2005a, 2005b).

Nonetheless, translators of musical dramas must not forget that those strategies employed in the translation of song will be different from those employed in the translations of text, but both must be merged in a balanced ensemble to create a coherent and meaningful play. If the spoken parts of the texts must sound natural and should occur effortlessly during the performance as if they were real spontaneous conversations, the sung parts of the text might bring on stage more unusual or unexpected structures (Gorlée, 2005a, 2005b). For instance, since the music should be respected to the last detail while creating the new text, translators should be prepared to use certain structures or to alter word order so as to be able to respect the melody and transmit as much content as possible; but, at the same time, it should not be forgotten that if the final product is meant for performance, the resulting text should be a singable<sup>9</sup> version of the contents of the original with the same music and, of course, ideally produce the same effect (Bosseaux, 2011: 189-190).

Grounding his studies in the Skopos theory, the renowned scholar Peter Low put forward the "Pentathlon Principle", or five criteria that must be considered in order to create a musical product that communicates effectively, respecting the constraints posed by the text in the source language. It is considered that in the act of translating musical dramas must occur a "functional re-interpretation" in which "the song translator easily becomes not only a melodic versifier, but also a dramatist and a stager, creating his own text world for the performer to tell" (Ibidem: 191). According to Low, the four priorities that must govern the translators' task are

(1) first and foremost, to help the audience follow the plot of the opera<sup>[10]</sup>; (2) to enhance audience understanding of the predicaments and emotions of fictional characters; (3) also (where possible) to fit in with the concept of a particular opera production; (4) at the same time to remain relatively unobtrusive.

Therefore, the five elements that made up Low's "Pentathlon Principle" are singability, sense, naturalness, rhythm and rhyme. Initially, it should be considered that the first of the five

---

<sup>9</sup> Some scholars have considered the creation of the label "singability" to be applied to these texts in the same way that "speakability", "playability", "performability", and even "actability" apply to dramatic texts. (Bosseaux, 2011: 184)

<sup>10</sup> Although Charlotte Bosseaux only refers here to operas, Low himself has stated that his theory is to be applied to musical dramas as much as to operas or any other kind of singable theatrical product.

events is, in words of Jean Stephenson, the translators' "duty to the singer" (2014: 141), that is, the requirement to create a song that can be performed by the singer and that, if possible, maintains the stressed words in the original in the same position in the translation. Although it can result a hazardous task, it is possible to maintain these highlighted terms in the same position if translators allow deviations from the most natural structures.

Secondly, in regard of sense, which Stephenson considers the translators "duty to the author" (Ibidem), although translators may take some of the aforementioned liberties altering or deviating from typical structures to accommodate the content to the melody, they may also need to transform certain words or translate them by near-synonyms to maintain, for instance, the syllable-count.

Thirdly, the translators "duty to the audience" (Ibidem: 142) comes from naturalness, which proposes the creation of a song that is easy to comprehend in its first listening, which complicates the transfer process if translators do not want to fall in the mistake on easing the text so much that it does not resemble the linguistic complexity of the original.

Finally, the fourth and fifth duties of translators are "to the composer" (Ibidem); thus, rhythm and rhyme are the last two pieces to create a meaningful unit according to Low's proposal. Whereas rhythm asks for the use of the exact syllable-count and placement of accents, there may be some flexibility if the melody allows the addition or subtraction of syllables; however, translators may be careful in their addition or subtraction of words as an excessive withdrawal of words may leave the audience with an incomplete text, and an exaggerated surcharge of words that come from the subtext might overexplain the content. Similarly, rhyme seems to be one of the most rigid points in the translation of songs, although there may be instances in which some flexibility might be allowed. Actually, and contrary to what is commonly assumed, "rhymes need not to occur in the same locations or with the same frequency as they do in the source song" (Ibidem: 143), although it might be desirable to maintain the original rhyming patterns in order to be able to maintain the stresses and changes in intonation derived from the melody.

Regarding Burgess' musical productions, it is noticeable the strong influence that he received from German composers such as Bach, Strauss or Mozart, and above all Ludwig van Beethoven, which confers his compositions a strong German operatic flavor, detaching him from the Italian roots of the operatic tradition. His interest in music was so great that he even, as quoted by Walter Clemons, once claimed: "I wish people would think of me as a musician who writes novels, instead of a novelist who writes music on the side" (Phillips, 2010: 5). This

feeling imprints a special mark on the musical compositions that he created. In the case of the stage version of *A Clockwork Orange*, he uses the music to skillfully complement the writing in a musical play that employs a great polyphony of voices and tunes, resulting in a text that has little to envy to its narrative version and Kubrick's film adaptation: both employ nearly the same references, but the two of them lack these compositions originally created by Burgess to be performed, and the arrangements made by the author himself to Beethoven's originals.

Consequently, the same feeling that can be perceived in the original must be made patent in the translation, too. It has already been mentioned how Burgess, to detach himself from Kubrick's work, revisited his seminal work and imbued in it as much authorial authority as possible, clearly delimiting which changes were allowed in case a production of the play, or even a translation was ever carried out. Lastly, although he always repudiated *A Clockwork Orange* due to the success of Kubrick's film, the British author was never able to unpick the musical compositions employed in that work, making it impossible to ever completely forget the dystopian satire (Ibidem: 145-146).

### 3.2. *The Translation of Nadsat*

According to Pina Medina, Burgess achieved in his dystopian novel, *A Clockwork Orange*, the perfect work to serve for both literary and linguistic analysis; additionally, this piece of literature demonstrates that literature and linguistics are not hermetic compartments of study, dismissing the idea that language studies should be fragmentary (2002: 26).

The linguistic creativity and versatility present in Burgess' literature is undeniable by no means. And even if most of his literary production has been ignored in favor of a single text, it is worth highlighting the vast proliferation of studies examining the language and the particularities of the slang specially created for *A Clockwork Orange*. The studies that have examined the argot employed by the teenage characters of the novel have mainly focused on the investigation of the mixture of Russian and English words to develop a complete dictionary that distinguishes a set of characters from those belonging to older generations.

The words modified to create this jargon are content words, that is, nouns, verbs, adjectives and adverbs, leaving the function words —pronouns, prepositions and conjunctions— unchanged. Hereafter, this means that the words can be morphologically modified in the same way as it occurs in English: conjugating the verbs, modifying gender and number in nouns and adjectives, etc.

In the creation of the Nadsat argot in Spanish, the translator of the novel, Aníbal Leal, worked together with the British author himself in order to create the equivalents that are used

in the only existing translation in Spanish. The process of making the words Spanish did not require as much effort —since most of the words have preserved the phonetics of the terms in the English version with minor changes in their orthography— as the merging of Russian and English words required; nonetheless, the morphological changes intrinsic to the Spanish language are the major complication that must be considered in the process of translating this slang. In the stage version, the same set of terms as the one used by Aníbal Leal was employed, although with a noticeable reduction in the amount of words, as appearing in Burgess’ revision of his text.

The adaptation system that is followed in order to transfer the words from the English version of the novel to the Spanish one basically focuses on preserving the complexity that the terms pose to the readers of the original. The feeling of puzzlement that was intended with the creation and use of this peculiar argot also matches the literary purpose of making the audience understand the need that the teenagers of the story have to differentiate themselves from their elders and the authorities, as well as causing certain bewilderment and confusion when they refer to the things that interest them, such as violence, freedom or music. It can be clearly observed how the language is mainly used to somehow mask the criminal actions that they perpetrate in front of the authorities. Pina, in the second chapter of his study, observes the different semantic fields that are covered by the terms created by Burgess and it can help in the understanding of how this argot functions (2002: 77-147).

Regarding the stage version of *A Clockwork Orange*, as already mentioned, the amount of Nadsat terms employed by Burgess is more limited. This downplay in the use of Nadsat does not ease the translation task, since it requires an accurate use of the terms utilized and limits the possibilities of neutralizing the words in certain cases in which it might be necessary to endear the text to the reader; nonetheless, it is always possible to limit their use in certain parts of the text, as translators might also contemplate the possibility of changing the words of place in the *replicas* and/or compensating the appearance of these terms along the text.

Returning to Pina’s study (2002) on the semantic fields covered by Nadsat, the following table contains the compendium of the fields that are covered by the argot and that are most frequently resorted to, helping the reader understand the way in which characters communicate both in the novel and the stage version:

<b>Word Category</b>	<b>Semantic Field</b>	<b>Examples in English Nadsat</b>	<b>Examples in Spanish Nadsat</b>
<b>Nouns</b>	People	baboochka, malchicks,	bábuchca, málchico



	The body	glazz, gulliver, rot	glaso, gulivera, rota
	Clothes	carman, platties, otchkies	carmano, platis, ochicos
	Violence	britva, horrorshow, krovvy	britba, joroschó, crobo
	The senses	creech, shoom	cricho, chum
	Food	lomtick, moloko	lontico, moloco
	Animals	korova	korova
	Abstractions	Bog, veshch	Bogo, vesche
<b>Adjectives and Adverbs</b>	Personality	bezoomy, dobby, droogy	besuño, dobo, drugo
	The body	molodoy, nadsat, starry	molodo, nadsat, starrio
	The senses	bolshy, gromky, malenky	bolche, gronco, malenco
	Violence	grazhny, prestoopnik	grasño, prestúpnicó
<b>Verbs</b>	Violence	crast, tolchock	crastar, tolchoquear
	Activity	itty, privodeet	itear, privodar
	The senses	govoreet, pony, sloshy	goborar, ponear, slusar

*Table 1. Semantic fields*

Additionally, there is a great variety of expressions derived from the set of words that conform the Nadsat argot. These either take existing expressions that are modified by substituting some of the original terms in them by some term from the Nadsat dictionary or are just proper of this language. In any case, they are utilized by characters to strike and astonish their interlocutors; and, when translated, they are also expected to provoke the same effect, which is easily achieved by the strangeness and foreignness of the argot.

<b>Expressions in English Nadsat</b>	<b>Expressions in Spanish Nadsat</b>
Bog in his heaven	Bogo en los cielos
creeching for mercy	crichando misericordia
may Bog forgive you	que Bogo os perdone
all that cal	toda esa cala

*Table 2. Expressions with Nadsat words*

#### **4. Translating *A Clockwork Orange*: A Case Study**

In the upcoming sections, a thorough analysis of the translation of the stage version of *A Clockwork Orange* will be undertaken following the same division employed in the revision of the literature, that is, the conundrums related to the translation of the dramatic text, the

translation of the songs and the transfer of Nadsat, and always bearing in mind the genre to which this text belongs in the literary spectrum.

#### 4.1. Translating the Dramatic Text

The dramatic nature of the text under scrutiny in this study has forced the translation of the play to pay special attention to its intrinsic oral character to transfer it into the target language producing the same effect as intended by the original. Acknowledging the various linguistic contrasts that exist between English and Spanish, the main focus of the translation was, following the terminology put forward by Aaltonen (2000) and Espasa (2000), to create a *speakable* and *playable* product that preserved the characteristics of the source.

Preserving the strong oral nature of the original means maintaining the rhythm and intonation patterns that confer the strength to the text in the source language, as well as upholding the necessary pauses and silences that mark the speed in the transition between scenes, musical numbers and acts. Additionally, as it will be observed in the following examples, transferring the balance between the textual and the musical parts is also of great importance. Besides, considering that some scenes in this specific text are supposed to be accompanied by a choreography it was imperative to pay special attention to the bodily actions as well as the appearance of the characters and the space available for them to move around and the elements surrounding them in these scenes (Bassnett, 1998).

In the following excerpt, it can be clearly observed how the dramatic text and the music work together to create a scene that will characterize the main character of the play and his actions. Right after the first two musical numbers —the first one introducing Alex and his *droogs*, and the second one showing the authority problems that there are in the gang—, Alex and his band attack the writer P. Alexander and his wife; Alex destroys the manuscript that the writer carries with him, while Georgie, Pete and Dim physically abuse Alexander and his wife. The scene is accompanied by music while Alex speaks and recites parts of the book and Alexander and his wife soundlessly fight the *droogs*.

**Alex:** [...] And the name is Alexander, the same as mine. There's a coken sidence. A *Clockwork Orange*. A fair gloopy title. Who ever heard of a clockwork orange? **'The attempt to impose upon man, a creature of**

**Álex:** [...] Y de nombre es Alexander, lo mismo que yo. Menuda *cohin cidencia*. La *naranja mecánica*. Es un título bastante glupo. ¿Quién oyó hablar jamás de una naranja mecánica? **«El intento de imponer**

**growth and capable of sweetness, to ooze  
juicily at the last round the bearded lips of  
God, to attempt to impose, I say, laws and  
conditions appropriate only to a  
mechanical creation - against this I raise  
my sword-pen.'**

**al hombre, una criatura en crecimiento y  
capaz de ser buena, que beba el jugo  
rebosante de los barbados labios de Dios;  
por tratar de imponer, digo, leyes y  
condiciones solo apropiadas para una  
creación mecánica... contra esto alzo mi  
acerada pluma».**

*Example 1. Alex's recitative*

Alex's monologue and the recitative in it are a great example of the artful language that the character employs all along the play and the marked highbrow flavor of the whole text. In this specific case, the main concern was to preserve the complexity of the language used in the whole *replica* without losing the sardonic tone that Alex employs to mock Alexander. For that purpose, it was necessary to maintain the word game that he creates by dividing the word "coincidence" to make it appear as sonorous as P. Alexander's elaborate words resound while uttered by Alex following the rhythm of Beethoven's Sonata Pathétique.

Although the words Alex recites from the book are accompanied by music, the translation of the recitative entailed less difficulties than any song in the text, for it was only necessary to choose words that could be easily spoken to the rhythm of Beethoven's Sonata; in fact, it was not necessary to stick to a very strict syllable-count nor rhyming the lines, since the original does not present any of these characteristics. Nonetheless, it was required to preserve the complex punctuation employed by Alexander in his text, since it matches the rhythm of the music that is played with such text; in fact, if the reading of the words matches the intonation pattern and rhythm marked by the music, it is easier to understand the message of these complex sentences.

It has been commented that, to create a *speakable* and *playable* product, it was of paramount importance to maintain the oral character of the dramatic text; that includes conveying in the target language as many peculiarities found in the source language as possible. Namely, any deviation from a standard variety of language should be noted and specifically considered in the translation process. As it occurs with the transfer of Nadsat<sup>11</sup>, any dialectal or register variety manifested in the language of the play should be manifested in the translation too, conveying the same effect as the different register or dialect produced in the original. The following excerpt is an example of a deviation from the standard register of the play used by

<sup>11</sup> This process that will be thoroughly examined in section 4.3. of this paper.

one of the characters that must be preserved in the translated version, since that is what characterizes the character's speech.

<b>Big Jew:</b> Alekth, you were too impetuouth. That latht kick wath a very nathty one.	<b>El Gran Judío:</b> Alekz, haz eztado muy impetuozo. Eza última patada ha eztado muy pero que muy mal.
---	--

*Example 2. Register varieties*

Although brief, the appearance of Big Jew in the scenes that take place in the prison where Alex is confined in the First Act is of great importance, since the verbalization of this *replica* triggers in Alex a very violent response after the beating in which the prisoners have just been involved; thus, it would not be senseless to assume that the use of a special register at this point in the play does not only serve to match the setting in which the characters are immersed and the specific background of one of them, but also to foster Alex's fierce reaction. Hence, the translation of this excerpt needed to capture the lisp of the English character. The strategy employed to maintain this characteristic feature in Spanish was the use of incorrect spelling, substituting all the "s" sounds by "z", emulating the substitution of "s" sounds with "th" present in the original. Perteghella (in Rica and Braga, 2015: 139) has labelled this strategy as parallel dialectal translation, since the target text substitutes the original dialect or argot by a very similar one in the target language that shows similar connotations.

All the peculiarities present at the phonological level were maintained in the translation following similar decisions, emulating the characteristic sounds utilized by the characters in their speech. Also related to the phonological level of the text is the use of onomatopoeias, although not very frequently employed in this case.

Preserving the sound effects present in the original text is of chief importance so as to generate the same responses in the target language; besides, it is also worth considering how different hurdles such as music or changes in the register that are implemented in the text can work to enhance the response of the audience and the representative possibilities. Accordingly, interruptions and silences should also be regarded in the translation process to maintain the appropriate rhythm between *replicas* and scenes. The following extract is a good example of the importance of maintaining certain prosodic aspects to respect the naturalness of the conversations that take place along the play.

<b>Governor:</b> I have my doubts, Minister. The technique is hardly sufficiently advanced to justify the use of this prison as a –	<b>Alcaide:</b> Tengo mis dudas, Sr. Ministro. La técnica apenas está desarrollada como para justificar el uso de esta prisión como un...
---	---

**Minister:** As a trail-blazer. But there are certain urgencies. Political urgencies, to be candid. And I have every confidence in Brodsky. Common criminals like this unsavory crowd can best be dealt with on a purely curative basis. Kill the criminal reflex, no more than that. Full implementation in a year's time – that's the government's policy. Punishment means nothing to them, you can see that. They enjoy their so-called punishment. They start murdering each other. **Jojohn and Big Jew** exchange a look, shrug, and then let the body fall.

**Ministro:** Centro pionero. Hay ciertas urgencias. Urgencias políticas, siendo sinceros, y tengo total confianza en Brodsky. Es mejor lidiar con criminales vulgares como esta repugnante turba de forma puramente curativa. Acabar con el impulso criminal, no es más que eso. La implementación estará completa en un año... es la política del gobierno. El castigo no significa nada para ellos, como puedes comprobar; de hecho, disfrutan del propio castigo, y empiezan a asesinarsen los unos a los otros. **Jojohn y El Gran Judío** intercambian miradas, se encogen de hombros y dejan caer el cuerpo.

*Example 3. Interruptions and actions derived from the text*

The Minister's interruption to the Governor's *replica* marks a natural change in the tone of the conversation that both characters are maintaining; thus, it is of great importance to preserve the sharp intervention of the Minister by introducing a short noun phrase to later on present his brief monologue persuading the Governor of the implementation of Brodsky's experiment. As a matter of fact, as his speech advances, it is necessary to lengthen the Minister's sentences in Spanish by coordinating or subordinating the juxtaposed clauses that appear in the original to make his speech seem more natural. As the Minister speaks without being interrupted, it is easier for him to create more complex sentences and to express his ideas more naturally than just by linking one sentence after the other with commas or periods. This strategy serves translators to balance the contrast in length that exists between the English and Spanish sentence periods (López & Minett, 2006: 85-86).

Finally, as a result of his intervention, the Minister triggers an action performed by Jojohn and Big Jew that needs to occur as if the minister's *replica* was directly addressed to them. The consecutive non-verbal action that takes place in this scene must be maintained in order to understand that the characters that are present understand what is being said in front of them; the performance of the bodily-action right after the Minister's speech shows the balance that must exist between the different units and codes that participate in the text (Tatu, 2011: 196).

The ensuing passage is another example of how interruptions can work along the text, creating a specific atmosphere or changing the scene's mood. In the previous extract it could be observed how the Minister interrupted the Governor to change his mind about Brodsky's

experiment, using a more persuasive, but at the same time direct and concise tone given his superior authority; similarly, this second extract shows how an interruption can work to deceive a character into believing in the authority of the one speaking, and to establish a more serious atmosphere, an effect that should be preserved in the target language to correctly characterize the characters. If the strength of a character's speech is somehow lost in the transfer process, the effect of his interventions will not be achieved and the whole ambiance of a scene or the play might be lost, downplaying the overall perception of the source text.

**Brodsky:** You enjoyed your breakfast, Alex?

**Alex:** Oh yes, sir. Eggiwegs and lomticks of spik and the old moloko. It was real horrorshow. But what was that -?

**Brodsky:** Vitamins, my boy. You're a little undernourished. Prison diet never did anyone any good. Now sit here.

**Brodsky:** ¿Has disfrutado del desayuno, Álex?

**Álex:** Oh, sí, señor. Güehuevos y lomticos de spik y el viejo moloco. Un verdadero joroschó. ¿Pero qué era lo que...?

**Brodsky:** Vitaminas, chiquillo. Estás un poco malnutrido; la dieta de la prisión nunca ha hecho bien a nadie. Ahora, siéntate aquí.

#### *Example 4. Interruptions*

Example 4 demonstrates how the creation of the tense atmosphere that strongly characterizes this play is frequently accomplished by distinguishing the adolescents and the criminals from the older and more formal characters of the play by the vocabulary employed; while the first group is prone to the use of the Nadsat argot and a less elaborate style, the second group is more inclined to utilize a more formal language, only downplaying their style when trying to gain the trust of the first group. In the excerpt presented in example 4, Brodsky only uses a more loving register when he tries to deceive Alex, whereas on other occasions he maintains a very proper style. In the translation process, this effect can be attained by employing diminutives and more familiar or informal expressions that serve to create a fake familiar atmosphere in which characters pretend to care about each other, and which diverges from the formal tone that is employed in the rest of the play.

Concerning the vocabulary and the structures used, it is worth considering Ben Gunter's idea of not allowing philological fidelity to impede in the transfer process of creating a product that seems natural in the target language (Braga, 2011: 63). It is for this reason that all the frequent repetitions that appear in English cannot be maintained in Spanish or, at least, not with the exact same structure as in the original, as seen in the following example:

**Alex:** I can viddy myself very clear running and running on like very light and mysterious

**Álex:** Puedo videarme a mí mismo muy claramente corriendo sin parar con unas nogas

nogas, carving the whole litso of the creeching world with my cut-throat britva.	muy claras y misteriosas, tallando el litso de todo mundo que cricha con mi despiadada britba.
<b>Branom:</b> You're cured all right.	<b>Branom:</b> Efectivamente, estás curado.
<b>Alex:</b> Yeah. Cured all right.	<b>Álex:</b> Sí, curado, efectivamente.
<i>The scene ends, but not the play.</i>	<i>La escena termina, pero la obra no.</i>

*Example 5. Repetitions*

In this extract, Alex repeats Branom's words almost in the exact same manner. Although the translation does not greatly change the original's structure, it was necessary to modify the word order in Alex's *replica* not to overdo the text in Spanish, since repetitions are very frequent and more natural in the English version that they would result in the Spanish text if they were all maintained. In addition to the change in the word order, translators can also resort to compensating the appearance of these repetitions along the text in parts in which they are not so frequent; furthermore, translators may also contemplate the complete suppression of these repetitions if they create an unnatural text in the target language that is not aimed by the original text.

Regarding the aforementioned use of onomatopoeias along the text, it should be observed how preserving them may help to enhance the performance of the actors in the representation and to set a character's mood in a specific scene.

<b>Alex:</b> [...] And so farewell from your little droog. And to all others in this story - except one, and you've just met her - profound shooms of lip music brrrrrrrr. And they can kiss my sharries. But you - remember sometimes thy little Alex that was. Amen. And all that cal.	<b>Álex:</b> [...] Así se despide vuestro pequeño drugo. Y al resto de personas en esta historia... menos a una, a la que acabáis de conocer... os dedico profundos chumchums de música labial, <i>brrrrrrr</i> . Pueden besarme las pelotas. Pero vosotros... acordaos alguna vez del pequeño Álex que era. Amén y toda esa cala.
--	--

*Example 6. Onomatopoeias inserted in monologues*

Alex's farewell monologue is full of changes in his tone, from the sincere appreciation that he feels for the audience and Marty —his girlfriend— to the profound hate that he has for the rest of the characters in the play that have participated in his tortuous adventure. Logically, the translation should preserve the variations that his speech experiments as he speaks; hence, the use of onomatopoeias can help not only in the reading, but also in the performance to distinguish when do these changes occur.

Although it is not always possible, the aim of every drama translator should be securing the performability of the play, translators should always secure a correct reception of the source text (Johnston in Espasa, 2009: 99); thus, in this particular case the decisions taken at every stage of the translation process of the stage version of *A Clockwork Orange* were always aimed at preserving the fierce character of the text, not only for the readers of the text, but also for the possible future spectators of the play. For this reason, intrinsic features such as structural and emotive emphasis were always transferred, following López and Minett (2006: 255-276) by using transposition, changing the source language structures or modulating the *replicas* as necessary, always in search of the most accurate equivalence between languages.

**Alex:** But, sir, how about this new thing they're all talking about? How about this new like treatment that gets you out in no time at all and makes sure that you never get back in again?

**Chaplain:** Where did you hear this? Who's been telling you these things?

**Alex:** **A bit of old newspaper gets blown in on the wind, or two warders talk as it might be.** It's called the something or other whatsit, sir.

**Álex:** Pero, señor, ¿qué pasa con eso nuevo que todos comentan? ¿Qué hay de ese nuevo tratamiento que te hace salir enseguida y con el que nunca vuelves a entrar?

**Capellán:** ¿Dónde has oído eso? ¿Quién te lo ha contado?

**Álex:** **Puede ocurrir cuando se lee en un trozo de un periódico viejo que aparece con el viento, o también cuando dos guardias hablan.** Se llama esto o la otra cosa, señor.

*Example 7. Modulation of replicas in translation*

A final remark that should be considered with respect to the translation of the dramatic text of this musical drama is that Burgess was very careful in his selection of scenes so as to capture the essence of his novel, comprising most of its content in a musical with a very timed duration suitable for representation. Henceforth, although the verbal density of Spanish is known to be larger than that of English, the dramatic parts of the text in the target language should not exceed their original length in the source language so as not to oust the importance of the musical parts, and should certainly not exceed the approximate time estimated for the representation of the play to respect the author's idea of an ideal representation of his work.

#### *4.2. Translating the Songs*

If in the previous section the main considerations that needed to be taken into account in the creation of a *speakable* and *playable* product were analyzed; in this section, special attention will be devoted to the process followed to create *singable* Spanish translations of the songs that appear in the text (Low, 2005; Bosseaux, 2011; Stephenson, 2014). But first, Burgess' aspirations as a composer and his musical background and influences should be briefly analyzed



to understand the work that he carried out in the creation of the songs that conform the musical numbers of the stage version of *A Clockwork Orange*.

It should be noted that, although all the musical numbers have been manipulated to some extent by the British author, there is a clear difference between the numbers that were originally composed by Burgess from scratch and those that depart from Beethoven's original operatic compositions and that the playwright modified to suit his play's necessities. Even though all the musical compositions of the play maintain a similar tone and operatic flavor, it can be easily noted how those numbers that use the German composer's scores as their starting point are more elaborate than Burgess' sole creations. As a matter of fact, the arrangements made by the playwright to Beethoven's symphonies only serve to bring the scores closer to his strident style, probably to accommodate them to the overall mood and atmosphere of the play. In terms of lyrical composition, the complexity of Burgess' clever use of language is the only justification needed to understand the arrangements that he made to Beethoven's music (Phillips, 2010: 302-303). If the English lyrics are studied, it can be clearly seen how the author plays with and modifies the rhythms *ad libitum* to suit his particular rhymes, syllable-count and, of course, the content of his songs. To cope with these peculiarities in the transfer process, legatos, subdivisions of notes and the breakdown of synalephas were some of the strategies more frequently resorted to.

For instance, Beethoven's "Ode to Joy" is employed as the musical *leitmotiv* of the play and it is modified several times to comply with the needs of the scenes. A comparison of the scores of "What Gets Into You?" —the duet between Alex and Deltoid in which the "Ode to Joy" is used in Alex's solo to verbalize his opinion about how teenagers are treated by the world— and "Finale" —the farewell composition that combines the "Ode to Joy" with the famous song "Singin' in the Rain" to satirically criticize Kubrick's filmic version of the literary classic— shows how the melody of Beethoven's "Ode to Joy" is used in both songs but with fairly different musical arrangements.

15 ALEX

Voz

Let me explain, to you, oh my bro-thers. As for him and the o-thers it's  
 Os lo ex - pli - ca - ré, oh her-ma - nos: co - mo a él y a o-tros tan - tos pre -

Pno.

Figure 1. “Ode to Joy” in “What Gets into You?”

57

Tpt. Do

Here is good, and there is e- vil...look on both, then take your choice.  
 En tre el bien o el mal en u - na so - cie - dad ti - rá - ni - ca.

Coro

Pno.

Figure 2. “Ode to Joy” in “Finale”

Regarding the translation of these songs, the major consideration that needed to be taken into account is how the accents and the rhythms are modified in the melody to suit each song's characteristic content, thus forcing the translator to select different stress patterns in the vocabulary chosen in each song to make them coincide with the scores' demands.

In music, the term articulation refers to “notation which indicates how a note or notes should be played” (Pond, 2012: web); thus, the different signs that are written in any score serve to mark the arrangements made to the musical compositions modifying their articulation. In the case of the scores included in the stage version of *A Clockwork Orange*, the articulation of the

rhythm<sup>12</sup> is usually modified in the needed measures to accommodate Beethoven's originals to Burgess' necessities. Since Burgess' compositions needed to be respected, the translation of the lyrics into Spanish employed different articulation strategies, too, in order to accommodate the content to the pre-established rhythms, accents and rhyming patterns, always without elaborating new compositions, but slightly compensating Burgess' articulation modifications to the linguistic requirements of the translation.

One of the most useful strategies employed while transferring the content from the source language into the target language was the use and modification of legatos, a musical figure that serves to mark that two or more notes should "be performed without any perceptible interruption between the notes" (Pond, 2012: web). There are two types of legatos: extension legatos, which join two or more musical notes with the same pitch, or expression legatos, which join notes with a different pitch. Both types of legatos allow more flexibility in the selection of the words in the target language to suit the syllable-count determined by the music; for instance, two notes can be joined to be performed as if they were only one if the legato is retained, allowing the translation to suppress one syllable where necessary; contrariwise, the suppression of legatos can be employed to subdivide those notes that should be performed without distinction to add one syllable to the verse and to allow the lyrics to accommodate different stress patterns.

The image shows a musical score for a vocal part (Voz) and a piano accompaniment (Pno.). The vocal part is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano part is in a grand staff (treble and bass clefs) with the same key signature. The score is divided into two sections: 'CHORUS' and 'MINISTER'. The 'CHORUS' section starts at measure 9 and includes the lyrics 'rate. On the crime rate.' in English and 'Re-du - cir.' in Spanish. The 'MINISTER' section follows and includes the lyrics 'I'm on - ly here to serve. I steeled my nerve with' in English and 'Me pon-go a sus pies, co-mo ha de ser. Ya' in Spanish. The lyrics are written below the vocal staff, with some words underlined. The piano part provides harmonic support with chords and moving lines in both hands.

Figure 3. Legatos and subdivision of notes

<sup>12</sup> Pond divides rhythm in three categories: metrical, measured and free, and defines the first one as the rhythm "in which every time value is a multiple or fraction of a fixed unit of time, called beat, and in which the normal accent recurs in regular intervals, called measure" (2012: web); the second one is described as the one that "lacks regularly recurrent accent. In modern notation, such music appears as a free alternation of different measures" (Ibidem), and the last one as "the use of temporal values having no common metrical unit" (Ibidem).

As it can be observed in the previous figures, the expression legato arrangement allows the proposed translation to go back to Beethoven's original composition in order to preserve the original rhythm and to enrich the melody.

This arrangement is frequently used in the translation of musicals to allow the addition or subtraction of one syllable in certain verses so as not to create lyrics with words stressed in the wrong position in the target language. Although sometimes this arrangement results in a more reduced rhythmical variety, it must be borne in mind that it is not always necessary to submit the whole content of the text to the demands imposed by music, since these arrangements may allow for a more complete dramatic action by transferring the content but barely sacrificing any of the arrangements made to the music. As a matter of fact, since musical dramas are multimodal texts, music should be considered to be at the text's service as much as the text needs to be at the service of music.

Another strategy that can be employed in the translation of songs is the compensation of part of the content of the lyrics that disappear due to a very limited syllable-count by employing a scenic action that accompanies the text, as it occurs in the following example in which Alex is instructing his *droogs* with his song, as Georgie, Pete and Dim have called his authority into question:

<b>Alex:</b> [...] There's those that come	<b>Álex:</b> [...] Unos vendrán
Ripe for the job	A la labor
Some are like scum	Otros a holgar
You?	¿ <b>Pete</b> ?
You won't do.	Un gandul.
<b>Pete's</b> dumb.	¿Y <b>tú</b> ?
<b>Georgie's</b> a slob.	Nada mejor.

*Example 8. Scenic licenses*

Given the reduced margin provided by the English syllable-count of this song to transfer the content into Spanish, the suppression of one of the names of the characters mentioned in the lyrics is compensated by employing a pronoun that should be accompanied by a scenic action pointing directly to that specific character in order not to lose the content of the original text, but at the same time respecting the musical constraints. In any case, these licenses should be noted somehow along the text, since the understanding of the "cognitive habitus" that leads to these decisions must not be taken for granted (Jones, 2011: 171)

Another obstacle in this respect is the need to consider the edited published text for the translation of the lyrics without previously setting it for contrast with the scores, as it was found

that some of the songs had been subsequently corrected in the scores without ever changing their form in the text version. Taking into account that the modifications made to the lyrics only make sense if they are compared with the sheet music, it is the version that accompanies the scores that should prevail over the others. The following extract is an example of how the use of parentheses does not serve to any purpose in the edition of the text, since they are not even properly used, as in the score, to mark the different choral voices that participate in the song.

In just a fortnight or so	En quince días o así
He knows he's going to be free.	Por fin de aquí él saldrá.
(Free as a bee -)	Libre saldrá,
Or a fly or flea.	Como un calamar.
(Free as the sea)	Tal como el mar,
Or a chestnut tree.	Sin miedo a volar.
Free free free -	Paz, paz, paz...
He'll soon be free	Se irá en paz.
(Free as you and me,	Sin nosotros vas
If we're truly free	Y no volverás.
It's the thing that we	Quiero escapar,
Always want to be -)	Ya no puedo más.
In just a fortnight or so	En quince días o así
He knows he's going to be free...	Por fin de aquí él saldrá...

*Example 9. Editing inaccuracies in the original*

In this case —the song performed by the chorus when Alex is about to be subjected to Brodsky's experiment—, the parentheses could have been understood as a way of marking the two choral voices of the song, but if the score is studied, it can be seen how the rhythm and the word-count do not match the lyrics' constraints according to the division of the parentheses; thus, if a translation is attempted just by following the text, it would be impossible to create a meaningful and correct product in Spanish to suit the rhythm and syllable-count established by the sheet music. Hence, it was decided to strictly follow the score's indications and to translate the lyrics disregarding the parentheses of the edited text. Nevertheless, it should be considered that, to enable the readers to understand the two voices that participate in this song, the text should be presented as a duet:

<b>Coro 1:</b>	<b>Coro 2:</b>
----------------	----------------

En quince días o así Por fin de aquí él saldrá. Libre será. Tal como el mar. Paz, paz, paz... Se irá en paz. ... Y no volverás. Ya no puedo más. En quince días o así Por fin de aquí él saldrá.	... Como un calamar ... sin miedo a volar. Paz... se irá en paz. Sin nosotros vas... Quiero escapar. Ya no puedo más. ... por fin de aquí él saldrá.
---	--

*Example 10. Suggestion for the editing of the Chorus' song*

Additionally, similarly to what occurred with interruptions in the translation of the dialogic text, the translation of song needs to consider that, when two or more voices participate in the same song, their interventions should not only occur following the constraints marked in the scores, but also considering the natural communication of the content of the lyrics. That is the case of the following polyphony in which the Minister is interpellated by the Chorus to emulate a situation similar to that of a press conference:

<b>Minister:</b> [...] I'm only here to serve. I steeled my nerve With what results you'll observe. <b>Chorus:</b> Let us observe. <b>Minister:</b> Give us the votes we deserve. <b>Chorus:</b> We will vote you back in like responsive adults / When we see - <b>Minister:</b> Yes? <b>Chorus:</b> When we see - <b>Minister:</b> Yes? <b>Chorus:</b> Positive results.	<b>Ministro:</b> [...] Me pongo a sus pies Como ha de ser Y ahora lo vais a ver. <b>Coro:</b> Vamos a ver. <b>Ministro:</b> Con vuestros votos lo haréis. <b>Coro:</b> Como adulto leal votaré de verdad, Al poder... <b>Ministro:</b> ¿Sí? <b>Coro:</b> Observar... <b>Ministro:</b> ¿Sí? <b>Coro:</b> Una prueba eficaz.
--	--

*Example 11. Polyphonic compositions*

Given the importance of preserving the content, the translation of some the *replicas* that conform the lyrics of this song did not focus on preserving the repetitions in the original text, but instead these short *replicas* served to accommodate the information conveyed along the text. This strategy of suppressing repetitions to preserve as much content as possible was frequently resorted to in the translation presented in this paper, since it was considered that the loss of repetitive and catchy structures was outbalanced by the possibility of rendering as much

content as possible in the target language, therefore providing a more complete version of the source.

Another interesting strategy employed by Burgess with repercussions for the translator is the use of the counterpoint, that is,

the combination into a single musical fabric of lines or parts which have distinct melodic significance. A frequently used polyphonic technique is imitation, in its strictest form found in the canon needing only one part to be written down while the other parts are performed with a given displacement. (Pond, 2012: web)

The British author employs the counterpoint in the final number of his musical play to mock Stanley Kubrick<sup>13</sup> and the successful filmic version of his narrative work.

*He joins with the entire company in singing the following. A man bearded like Stanley Kubrick comes on playing, in exquisite counterpoint, 'Singin' in the Rain' on a trumpet. He is kicked off the stage.*

Do not be a clockwork orange,

Freedom has a lovely voice.

Here is good, and there is evil -

Look on both, then take your choice.

Sweet in juice and hue and aroma,

Let's not be changed to fruit machines.

Choice is free but seldom easy -

That's what human freedom means!

*Se une a toda la compañía y cantan lo que sigue. Un hombre con barba parecido a Stanley Kubrick entra tocando, en exquisito contrapunto, «Singing in the Rain» con una trompeta. Le echan bruscamente del escenario.*

Siempre has de evitar ser una naranja mecánica  
Entre el bien y el mal en una sociedad tiránica  
Dulce es la voz de la libertad que nos da  
humanidad.

¡Escoger es disfrutar de verdadera libertad!

*Example 12. Burgess' use of the counterpoint*

---

<sup>13</sup> Paul Phillips, who has studied the complete musical works of Anthony Burgess and has specially examined the musical compositions of the stage version of *A Clockwork Orange*, claims that “Burgess’ [stage] version reveals a flippant attitude toward *A Clockwork Orange* that had grown ever more strident as his association with the film increasingly threatened to overshadow his reputation as a novelist” (2010: 302).

51

Tpt. Do

Coro

Pno.

*f*

Do not be a  
Siem pre has de e - vi -

Figure 4. The use of counterpoint and verbal reduction I

54

Tpt. Do

Coro

Pno.

clock-work o - range, free - dom has a love - ly voice.  
tar ser u - na na - ran - ja me - cá - ni - ca.

Figure 5. The use of counterpoint and verbal reduction II



Regarding translation, the use of counterpoint does not pose any further difficulties other than those already found in regular musical translations; nonetheless, when the two melodies that are combined present such different melodic differences, the score should always be studied in order to discover which of the two (or more) melodies has been followed for the creation of the lyrics, and consequently which one should be used as the lead for the translation of the contents.

It has already been mentioned that English and Spanish differ greatly in their verbal density. This is one of the main reasons why musical translation can entail great difficulties, since English texts are capable of transmitting more ideas with fewer words. Due to this sometimes, as it can be observed in example 12 and in figures 4 and 5, the Spanish translation of the songs focused on maintaining the rhythm and the rhymes, as well as the stress patterns and other musical articulations observed in the sheet music by joining couples of lines and the ideas expressed in them, reducing the total number of lines but preserving all the rest of characteristic features of the original.

Finally, another strategy that was employed along the translation of the songs of *A Clockwork Orange* was the rupture of synalephas when the target text was required to follow a more rhythmical coherence.

16

Voz

In just a fort-night or so he knows he's going to be free...  
En quin-ce dí - as o a-sí por fin de a - quí él sal- drá.

Voz

be.  
más.

he knows he's going to be free...  
Por fin de a - quí él sal- drá.

Pno.

Figure 6. Rupture of synalephas

In this case, it was necessary to create the hiatus breaking the synalepha to accommodate the text to the score's rhythm, although the poetic rules mark that the words should be linked in their pronunciation, given that vowels coincide at the end of one word and the beginning of the following one. This minor change can also give the actors the possibility of breathing, making the lyrics more singable.

Henceforward, after considering the main hurdles found in the translation of the songs that conform the stage version of *A Clockwork Orange* it can be concluded that, according to Low's "Pentathlon Principle", the translator's duties more easily accomplished were those to singer (singability), to the author (sense) and to the audience (naturalness); while the duties to the composer, those of rhythm and rhyme, demanded a more arduous task, since they required not only the understanding of the lyrical text, but also of the musical arrangements present in the sheet music and that conditioned word choice in the transfer process.

#### 4.3. *Translating Nadsat*

Last but not least, one of the main considerations that had to be pondered in the translation of the stage version of *A Clockwork Orange* concerned the Nadsat argot; its use in the narrative version and Kubrick's film adaptation had proven to be of great help in the transmission of the shocking effect intended by the author. Even though Burgess himself was not sure about its use (Burgess, 1987: iii), the cunning merge between Russian and English words enabled Burgess' adolescents to distinguish and detach themselves from the rest of the characters in the narration. Additionally, such a language serves not only the purpose of confusing and bewildering the people they interact with along the story, but also its audience, whether reader or spectator.

Thus, the peculiar argot in which the story is wrapped should remain untouched and be presented as it is in the translation of the novel, and because of two main reasons: firstly, to preserve the original feeling of puzzlement intended by the author, who decided to keep the slang in the revision of his novel although to a lesser extent; and secondly, to maintain Aníbal Leal's collaborative work with Burgess, since it was specifically carried out and prepared to retain the flavor of the original narrative.

Additionally, it was considered that if Leal's translation had been maintained even in the Spanish translation of the film adaptation, any possible reader or spectator of the stage version of *A Clockwork Orange* familiar with the story and its language would be expecting the use of the exact same jargon; therefore, changing it would result in a detachment of the audience's expectations from the original.

Hence, Nadsat was employed all along the text, not only in the dramatic parts, but also in the musical ones. In the following excerpts, it will be observed how the argot has been maintained in the different parts of the text and which strategies were employed to transfer this distinguishing characteristic of the original text into the target language.

Although an already made glossary was accessible to the translator in order to carry out a successful transfer of this peculiar argot, there were instances in which some modifications or creations were needed so as to produce a *speokable* and *playable* target text. That is the case of the expression “rightiright”: even though it was not included in Leal’s Nadsat glossary, later studies have considered the term to belong to the set of expressions employed by the teenage characters that resort to the use of this jargon. Thus, it was necessary to create an analogous expression in Spanish that would serve for the same purpose and that would resemble the extravagant character of the rest of the dialectal terms. The following extracts serve to exemplify examples containing the aforementioned expression:

<p><b>Alex:</b> Anybody else interessovatted in a bit of fillying? Eh? Good. Dobby. <b>Rightiright</b>. We proceed, under the like leadership of your little droog Alex, to the next veshch of the nochy. <b>Right</b>, Dim? <b>Right</b>, Georgie? <b>Rightiright</b>, O Pete of my heart?</p>	<p><b>Álex:</b> ¿Alguien más interesobado en divertirse un poco? ¿Eh? Bien. Dobo. <b>Requetebién</b>. Continuemos, bajo el liderazgo de vuestro pequeño drugo Álex, con la siguiente vesche de la naito. ¿<b>Bien</b>, Dim? ¿<b>Bien</b>, Georgie? ¿<b>Requetebién</b>, oh, Pete de mi corazón?</p>
---	---

*Example 13. Rightiright I*

<p><b>Georgie:</b> What’s this of a leader? You Alexander the bolshy then? We govoreeted not before of a leader. It was all for one before and all droogs together. <b>Right? Rightiright?</b>  <b>Pete:</b> Oh, very much <b>rightiright</b>.  <b>Alex:</b> Wrong, Pete. Wrong, Georgie. (<i>He sings.</i>)</p>	<p><b>Georgie:</b> ¿Qué es eso de líder? ¿Entonces eres Alejandro el bolche? Nunca antes habíamos goborado sobre un líder. Antes era todos para uno y todos los drugos juntos. ¿<b>Verdad?</b> ¿<b>Verdad verdadera?</b>  <b>Pete:</b> Oh, claro que es <b>verdad verdadera</b>.  <b>Álex:</b> Incorrecto, Pete. Incorrecto, Georgie. (<i>Canta.</i>)</p>
--	---

*Example 14. Rightiright II*

These two excerpts show how the same expression may need of two different translations (“requetebién” and “verdad verdadera”) in order to guarantee that the pun intended by the original is correctly transmitted in two different contexts, since the Spanish expression employed for one excerpt would not suit the necessities of the other extract and vice versa. Likewise, the remaining instances in the text in which this expression appeared alternatively

resorted to the two translations utilized in the target language considering the necessities of each case.

The linguistic creativity showed by Burgess in the creation of this singular argot allows for equal creativity and boldness in the target product. Translators should not be afraid of making their own decisions while transferring the terms of this made-up jargon (Pina, 2002: 19). It is for this reason that for the extracts that have been previously studied it was decided that the use of two different translations was more useful than the complete neutralization (Perteghella in Rica and Braga 2015: 139) of the expression, leaving the text without any characteristic feature that would distinguish a peculiar use of language.

As commented, the use of this set of terms was not only limited to the dramatic text of this musical drama, since it was also employed all along the musical numbers along the text; thus, in the translation of the songs more careful attention was required as to when and how to introduce the Nadsat terms, since their inclusion in the translation may not go hand in hand with the musical necessities imposed by the articulation of the sheet music, as already mentioned. The following extract of Alex's song instructing his *droogs* about his leadership capacities is a good example of how the inclusion of these words in the translation of a song may not impede a correct translation in terms of content and form:

<b>Alex:</b> Don't govoreet a slovo, you and you - Not one shoom from your rot. You pony that it's pravda, pravda, true - Isn't it not? There's some get born Horned like a ram Who blows the horn? Me. Me, not he or thou or thee, You little shorn Lamb. I am the bolshy big-big-balled I am.	<b>Álex:</b> No goboreis un slovo, tú y tú... Ni chum de tu rota Ponea que eso cierto, cierto, tú... ¿No es verdad? Excepcional Puedes nacer. ¿Quién mandará? Yo. Yo, ni él, ni tú, ni Dios, Os trato cual Res. Yo los tengo más más bolches, ¿no lo ves?
--	--

*Example 15. Translating Nadsat terms in songs*

Although this excerpt represents an ideal translation situation, as the use of the Nadsat terms in their original places or very close to them eases the process of translation and preserves syllable-count and stress patterns, occasionally the use of Nadsat terms in the lyrics of the songs had to be neutralized in Spanish, although this suppression was later on compensated by inserting other Nadsat terms in different parts of the text. Additionally, the restraints posed by

the songs of the stage version of *A Clockwork Orange* frequently forced the translation to change the terms used in the original by other expressions from the Nadsat glossary in order not to lose the intended effect, even though this decision entailed a light deviation from the original wording.

As Pina (2002: 59) expresses in his study on the social functions of the argot, Burgess does not randomly use these words along the text: the use of this argot fulfills a social function and his characters need to be careful in their use of this argot, since if it is decoded, it will fail to create the pretended effect of puzzlement in their interlocutors' responses. The ensuing excerpt is the first scene of a series that take place in the prison where Alex is confined after he has been arrested due to the betrayal of his *droogs*; there, he establishes a hypocritical good relationship with the Chaplain of the prison, as their conversation shows:

<p><b>Alex:</b> Too much govoreeting and preachifying, sir.</p> <p><b>Chaplain:</b> What's that, boy?</p> <p><b>Alex:</b> I love the preachifying, sir.</p> <p><b>Chaplain:</b> You have made notes here. What does this say? Page 368 - 'Yahudies tolchocking each other real horrorshow and then wiping off the red krovvy and spatting with their like handmaidens and peeting the old vino.' What is all this blasphemy about?</p> <p><b>Alex:</b> That was already in it when I got it, sir. Terrible. I wish I like understood it.</p> <p><b>Chaplain:</b> 'I would like to be dressed in the heighth of like Roman fashion and tolchock the bearded nagoy veck all the way to his crucifixion.' Corruption, corruption. I must give you another copy. There are plenty around.</p>	<p><b>Álex:</b> Goboran y sermonean demasiado, señor.</p> <p><b>Capellán:</b> ¿Qué dices, muchacho?</p> <p><b>Álex:</b> Me encanta que sermoneen prolongadamente, señor.</p> <p><b>Capellán:</b> Veo que has tomado notas aquí. ¿Qué dice aquí? Página 368... «Yajudos tolchoqueándose los unos a los otros, un verdadero joroschó y después limpiándose el rojo, rojo crobo y discutiendo con sus sirvientas y piteando el vino viejo». ¿Qué es toda esta blasfemia?</p> <p><b>Álex:</b> Eso ya estaba ahí cuando yo la cogí, señor. Es terrible. Ojalá lo entendiera.</p> <p><b>Capellán:</b> «Me gustaría ir vestido a la moda de los antiguos romanos y tolchoquear al veco nago y barbudo todo el camino hasta su crucifixión». Blasfemias, blasfemias. Debería darte otra copia. Hay muchas por aquí.</p>
---	---

*Example 16. Reactions to the use of Nadsat II*

As the conversation advances, it can be clearly observed how Alex pretends not to know what the words that he has written on the Bible mean so as not to disappoint the Chaplain of the prison, who seems to believe that Alex is almost reformed from his criminal past. In point of fact, it could be claimed that due to the context in which he is immersed, the Chaplain is just pretending not to know what the Nadsat words mean, but his reaction to them gives away a

familiarity to the peculiar way in which the criminals of this story communicate. Concerning the translation of this passage, it was essential that the Nadsat terms were retained in order to show how they differentiate the characters in the play and their background. In fact, it is this singular language what serves as the vehicle to the conversation that both characters are maintaining; hence, the Nadsat terms had to be transferred in the translation process in order not to alter the original dramatic action.

The following extract works in a similar manner. It belongs to the scene when P. Alexander finds Alex once he is freed from prison, rejected by his parents and beaten up by his old *droogs*. P. Alexander decides to take him to his house and look after him.

<p><b>Alex:</b> What goes on, bratties? What dost thou in thy razodock for thy little droog have?</p> <p><b>Alexander:</b> Eh? Eh? That manner of voice pricks me. I heard it before. Once before.</p> <p><b>Dolin:</b> Public meetings. A ruined life is the approach. We must inflame all hearts.</p> <p><b>Alex:</b> And what is in this veshch for me, brothers? Tortured in jail, thrown out by my own Pee and Em and a bolshy brutal like lodger, near-killed by the millicents - And even if I slooshy lovely music -</p>	<p><b>Álex:</b> ¿Qué ocurre, bratos? ¿Qué están planeando en esos rasudoques para vuestro pequeño drugo?</p> <p><b>Alexander:</b> ¿Eh? ¿Eh? Esa forma de hablar me suena... para mal, la he oído antes. Una vez.</p> <p><b>Dolin:</b> Reuniones públicas. Una vida arruinada es el enfoque. Debemos enardecer los corazones.</p> <p><b>Álex:</b> ¿Y qué tengo que ver yo en este vesche, hermanos? Torturado en la cárcel, rechazado por mis propios Pe y Eme y su bolche inquilino, casi asesinado por unos militsos... E incluso cuando sluso música...</p>
--	---

*Example 17. Reactions to the use of Nadsat II*

It is very interesting to observe how Alexander reacts to Alex's use of Nadsat in this scene. He seems to have completely forgotten Alex, but it is the use of this peculiar language that brings back the old memories of the night when he and his wife were violently assaulted by Alex and his old *droogs*. As a matter of fact, his realization of who Alex is causes him to try to foster Alex's unsuccessful attempt of suicide. This brief excerpt proves again the relevance of preserving Nadsat in certain moments, since it is the language itself that favors the chain of events which will eventually trigger the dénouement of the story. Thus, the translation process should focus on the preservation of each and every Nadsat word employed at this point in the story, even if the appearance of so many terms together might seem excessive for such a short span of time on stage.

Likewise, the ensuing example should serve to note how the use of Nadsat does not only distinguish the characters generationally, but also their background or behavior. Provided that only the offenders use it to mask their criminal actions, it is not strange that those characters that are good and honest do not recognize the argot:

<b>Marty</b> : Sorry I'm late. We were a bit rushed in the shop.	<b>Marty</b> : Siento llegar tarde. Estábamos un poco apurados en la tienda.
<b>Alex</b> : No need for sorrow. Glad to see you, Marty, and very glad. Sit. What will it be? The old moloko?	<b>Álex</b> : No hay de qué preocuparse. Encantado de verte, Marty, muy contento. Siéntate. ¿Qué vas a tomar? ¿El viejo moloco?
<b>Marty</b> : You do talk funny sometimes. You mean milk?	<b>Marty</b> : A veces hablas muy raro. ¿Quieres decir leche?
<b>Alex</b> : Vaccine secretion. Cow juice. ( <i>He clicks his fingers. Two glasses of milk are eventually brought. No hurry.</i> ) Did you think on what I said?	<b>Álex</b> : Secreción vacuna. Zumo de vaca. ( <i>Chasca los dedos. Finalmente, les traen dos vasos de leche. Sin prisa.</i> ) ¿Has pensado en lo que te dije?

*Example 18. Reactions to the use of Nadsat III*

To conclude this section, it should be asserted that Burgess chose to create the Nadsat argot to catch the audience's attention from the very first moment they come to know his works—both the narrative and the theatre play—; consequently, any translation of *A Clockwork Orange* should consider the transfer of this slang as one of its main concerns. In the case of the stage translation presented in this paper, the transfer of Nadsat was placed as one of the priorities, on the same level as the musical features and the dramatic characteristics present in the source text.

## 5. Conclusion

As stated at the beginning of this study, it was probably due to the hybrid nature of the stage version of *A Clockwork Orange* that little attention had been paid to it, thus remaining untranslated in Spanish until now. This paper has attempted to propose a complete translation of Burgess' musical version of his own narrative work, always bearing in mind the multiple obstacles (musical, linguistic, dramatic) associated to this task.

The study presented here departed from the lack of practical research that still exists in the field of musical drama translation with the purpose of providing the reader with a proper account of the main conundrums, as well as the solutions given to them, that were encountered in the translation process of this specific text. As a matter of fact, the translation of the stage version of *A Clockwork Orange* was chosen to attempt to show how the responsibility of translators devolves upon the task of creating not only a stageable product, but also a singable one. Consequently, the analysis carried out subsequently to the translation of the play tried to oust the traditional belief that music is more important than the text in the translation of musical dramas, and it was shown how translators should try to create in the target language the necessary equilibrium between the verbal and the musical modes that coexist in this kind of texts to achieve a final product that satisfies the audience of the target culture as much as the original did. Additionally, other additional elements have also been studied such as the made-up jargon, as these elements carry a great part of the literary strength of the text.

Consequently, the analysis of the translation focused on the three main modes that appear intertwined in a specific text belonging to the category of musical dramas. It was observed how a variety of communication channels and codes had to be worked out together in the translation process to create a multimodal ensemble in which the two main aspects that conform the text are composed to create a meaningful unit that had been additionally adorned with a very singular argot.

Regarding the translation of the dramatic parts, the main findings that were revealed by the analysis showed that, mainly, all the decisions taken at this level were focused on the preservation of the intrinsic oral character of drama, as all the strategies resorted to in the translation process were aimed at the creation of a speakable, natural text. As a matter of fact, it could be asserted that the eventual achievement of an appropriate translation was determined by the linguistic and extra-linguistic choices made to establish the necessary connections between the complex set of sign systems that conform the text and that help to create the literary unit as it was conceived by the author in the source language. The translation presented in this paper was always aimed at remaining loyal to the original form and content, trying to prevent



philological fidelity from altering the dramaturgy. Some of the changes made regarding sentence structures, vocabulary choices, etc. might be considered deviations from the original, but they were only employed not to impede the text from developing as naturally and spontaneously as the original. Additionally, during the analysis of the translation, it was discovered how important it was to preserve the natural rhythm and the transitions between scenes of the dramatic action, as well as how the elements that surround the characters and the space that they are immersed in have a great impact when considering certain translation choices. Finally, it was also necessary to bestow the dramatic parts of text equal strength of that of the musical parts: since the musical numbers are not evenly divided between the acts, it was vital to come up with a translation that did not seem lopsided in the target language.

Concerning the decisions made in the translation of the songs, the eventual accomplishment of a singable product was possible by following Low's "Pentathlon Principle": only when considering the five criteria listed by Low —singability, sense, naturalness, rhythm and rhyme— it was possible to create lyrical texts in the target language that were capable of transmitting the content conveyed in the source language as much as the form. As it was stated along the analysis of the translation of the songs, it was of chief importance bearing in mind all the arrangements that Burgess had made to the musical compositions that make up this musical, and that can only be found in the scores that accompany the text. Besides, it was equally necessary not to trust solely on the texts found in the edited version of the text, as they needed to be set for contrast with the sheet music to understand the series of arrangements and subsequent melodic modifications that had been made by the author and that may affect the understanding of the lyrics and, consequently, their translation. Lastly, attention was paid to the use of certain strategies such as the addition or suppression of legatos, the addition and suppression of syllables thanks to the subdivision or union of notes and the modifications made to the hiatus and synalephas found across the melodies, as they enabled a resulting coherent translation that did not dramatically depart from the carefully elaborated originals.

With regard to the translation of Nadsat, it is worth noting how important is this invented jargon for the development of the whole play and the effect that it should cause in the audience as originally intended by the author; thus, its preservation was an upper priority, and it is for this reason that the translation tried to keep most of these terms in the same positions that they occupied along the text; in fact, these terms were either suppressed or compensated along the text in those instances in which their preservation in the exact position would hinder the understanding of the text or impede a proper translation. Henceforth, the translation carried out mainly focused on transferring the terms already created by Aníbal Leal in collaboration with

Burgess in order to preserve the original flavor while maintaining the shocking effect that they cause to the audience.

The contribution that this research paper has attempted to make to the field of translation studies is double: on the one hand, it has provided the Spanish audiences with an appropriate translation of a text that had been disregarded for a long time and that was not accessible in the Spanish language until now. On the other hand, and departing from the already mentioned translation, the analysis of the original and resulting text has attempted to provide an overview of the main conundrums to be solved in the translation process, as well as possible solutions that might facilitate future translations of musical dramas. This has been done by providing them with a practical account of the typical main hurdles present in these texts and the plausible strategies that can be employed for an appropriate linguistic transference.

To conclude, and regarding further research that might be derived from the elaboration of this research paper, added investigations could be carried out on the field of musical drama translation so as to keep filling the gaps that have not been yet covered by the literature available, posing other solutions to the problems encountered in this text. Additionally, further research could delve into the translation of other musical compositions by Anthony Burgess that were included in his less known works, and observe if the strategies applied in this stage version of *A Clockwork Orange* could be of any use in similar, clever compositions by the same author. No doubt this would add to the enrichment of Translation Studies as a discipline, more specifically in the case of the performing arts.

## 6. Bibliography

- AALTONEN, S. (2000). *Time-sharing on Stage: Drama Translation in Theatre and Society*. Bristol: Multilingual Matters.
- BASSNETT, S. (1998). Still trapped in the labyrinth: Further reflections on translation and theatre. In S. Bassnett & A. Lefevere (Eds.), *Constructing Cultures: Essays on Literary Translation* (pp. 90-108). Bristol: Multilingual Matters.
- BOSSEAUX, C. (2011). The translation of song. In K. Malmkjær & K. Windle (Eds.), *The Oxford Handbook of Translation Studies* (pp. 183-197). Oxford and New York: Oxford University Press.
- BRAGA RIERA, J. (2007). The non-verbal in drama translation: Spanish classical theatre in English. *Estudios Ingleses de la Universidad Complutense*, 15, pp. 119-137.
- (2009). *La traducción al inglés de las comedias del Siglo de Oro*. Madrid: Fundamentos.
- (2011). ¿Traducción, adaptación o versión?: maremágnun terminológico en el ámbito de la traducción dramática. *Estudios de Traducción*, 1, pp. 59-72.
- BURGUESS, A. (1987/2012). *A Clockwork Orange*. London and New York: Bloomsbury.
- ESPASA, E. (2000). Performability in Translation: Speakability? Playability? Or just Saleability? In C. A. Upton (Ed.), *Moving Target. Theatre Translation and Cultural Relocation* (pp. 49-62). London and New York: Routledge.
- (2009). Repensar la representabilidad. *TRANS*, 13, pp. 95-105.
- (2013/2017). Stage translation. In C. Millán & F. Bartrina (Eds.), *The Routledge Handbook of Translation Studies* (pp. 317-331). London and New York: Routledge.
- FRANZON, J., MATEO, M., ORERO, P. & SUSAM-SARAJEVA, Ş. (2008) Translation and Music: A General Bibliography. *The Translator*, 14 (2), pp. 453-460.
- GORLÉE, D. L. (2005a). Prelude and acknowledgments. In D. L. Gorlée (Ed.), *Song and Significance: Virtues and Vices of Vocal Translation* (pp. 7-16). Amsterdam and New York: Rodopi.
- (2005b). Singing on the breath of god: Preface to life and growth of translated hymnody. In D. L. Gorlée (Ed.), *Song and Significance: Virtues and Vices of Vocal Translation* (pp. 17-102). Amsterdam and New York: Rodopi.
- JONES, F. R. (2011). The translation of poetry. In K. Malmkjær & K. Windle (Eds.), *The Oxford Handbook of Translation Studies* (pp. 169-182). Oxford and New York: Oxford University Press.
- LÓPEZ GUIX, J. G. & MINETT WILKINSON, J. (2006). *Manual de traducción*. Barcelona: Gedisa.

- LOW, P. (2005). The pentathlon approach to translating songs. In D. L. Gorlée (Ed.), *Song and Significance: Virtues and Vices of Vocal Translation* (pp. 185-212). Amsterdam and New York: Rodopi.
- MATEO MARTÍNEZ-BARTOLOMÉ, M. (1998). El debate en torno a la traducción de la ópera. In P. Orero (Ed.), *Actes del III Congrés Internacional sobre Traducció, Març 1996* (pp. 209-221). Barcelona: Universitat Autònoma de Barcelona.
- (2002). Los sobretítulos de ópera: Dimensión técnica, textual, social e ideológica. In J. D. Sanderson (Ed.), *Traductores para todo: Actas de las III Jornadas de Doblaje y Subtitulación de la Universidad de Alicante* (pp. 51-74). Alicante: Publicaciones de la Universidad de Alicante.
- (2005). La traducción de *Salomé* para distintos públicos y escenarios. In R. Merino, J. M. Santamaría & E. Pajares (Eds.), *Trasvases culturales: Literatura, cine y traducción 4* (pp. 225-242). País Vasco: Servicio Editorial de la Universidad del País Vasco.
- (2007). Reception, text and context in the study of opera surtitles. In Y. Gambier, M. Shlesinger & R. Stolze (Eds.), *Doubts and Directions in Translation Studies: Selected Contributions from the EST Congress, Lisbon 2004* (pp. 169-182). Amsterdam and Philadelphia: John Benjamins Publishing Company.
- (2008). Anglo-American Musicals in Spanish Theatres. *The Translator*, 14, pp. 319-342.
- (2012) Music and Translation. In Y. Gambier & L. van Doorslaer (Eds.), *Handbook of Translation Studies*, 3, (pp. 115-121). Amsterdam: John Benjamins.
- (2014) Multilingualism in opera production, reception and translation. *Linguistica Antverpiensia, New Series. Themes in Translation Studies*, 13, pp. 326-354.
- MERINO ÁLVAREZ, R. (1995). ¡Vengan corriendo que les tengo un muerto! (Busybody): prototipo de versión española de una obra de teatro comercial. *Atlantis*, XVII, pp. 145-164.
- NELSON, P. (2005). *Talking About Music. A Dictionary*. Retrieved May 25, 2017, from <http://composertools.com/Dictionary/MusicWords.htm>
- NEWMARK, P. (1988). *A Textbook of Translation*. New York: Prentice Hall International.
- PHILLIPS, P. (2010). *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess*. Manchester and New York: Manchester University Press.
- PINA MEDINA, V. M. (2002). *La creatividad lingüística. Un estudio basado en la novela A Clockwork Orange de Anthony Burgess*. Alicante: Publicaciones de la Universidad de Alicante.

- POND, L. (1999/2012). *Music Glossary*. Retrieved May 25, 2017, from <http://lilypond.org/doc/v2.19/Documentation/music-glossary-big-page.html>
- RICA PEROMINGO, J. P. & BRAGA RIERA, J. (2015). *Herramientas y técnicas para la traducción inglés-español: los textos literarios*. Madrid: Escolar y Mayo Editores.
- SALVAT, R. (1995). *El teatro como texto, como espectáculo*. Barcelona: Montesinos.
- STEPHENSON, J. (2014). "Quizás, quizás, quizás". Translators' dilemmas and solutions when translating Spanish songs into English. *DEDiCA. Revista de educação e humanidades*, 6, pp. 139-151.
- TATU, O. (2011). A few considerations on drama translation. *Bulletin of the Transilvania University of Barşov*. Series IV (4), pp. 195-200.
- WINDLE, K. (2011). The translation of drama. In K. Malmkjær & K. Windle (Eds.), *The Oxford Handbook of Translation Studies* (pp. 153-168). Oxford and New York: Oxford University Press.

## **7. Appendix**

### *7.1. Original Text and Translation*

The translation presented in the following pages is accompanied by the original text as it is collected in the 2012 edition published by Bloomsbury, and which has been reproduced verbatim.

DISCLAIMER: Some pages of the original and their translation have been deleted from this PDF version for copyright reasons. To access the whole content, please, contact the author of this paper at [samart01@ucm.es](mailto:samart01@ucm.es) or [saramart01@gmail.com](mailto:saramart01@gmail.com).

# **A CLOCKWORK ORANGE**

BY ANTHONY BURGESS

# **LA NARANJA MECÁNICA**

De ANTHONY BURGESS

Traducción: Sara Martínez Portillo



## ACT ONE

*It is a winter night sometime in the unforeseeable future. It is not clear where we are, but it is obviously a capital city. The winking electric sign of the Korova Milk Bar, with the word MOLOKO, shows that this could be beyond the iron curtain, since the letters are Cyrillic. This, on the other hand, may be signmaker's whimsy. From this milk bar come four boys, dressed fantastically in a style of extreme machismo. They are **Alex, Georgie, Pete and Dim**. These names could conceivably be Russian, with Dim an abbreviation for Dimitri. Their true nation is that of the teenager, whom, using Russian, they would call the Nadsat. Their slang too is to be termed Nadsat. As they are friends we will designate them with the Russian word drug, which, wrongly, they pronounce droog. It means friend. They sing, freely adapting the Scherzo of Beethoven's Ninth Symphony.*

**Droogs:** What's it going to be then, eh?

What's it going to be then, eh?

Tolchocking, dratsing and kicks in the yarblockos,

Thumps on the gulliver, fists in the plott.

Gromky great shooms to the bratchified millicent,

Viddy the krovvy pour out of his rot.

Ptistas and cheenas and starry babushkas

- A crack in the kishkas real horrorshow hot.

Give it them whether they want it or not.

*A **Man**, evidently high on drugs, totters out of the milk bar. He looks up at the moon and burbles.*

**Man:** Aristotle wishy washy works outing cyclamen get forficulate smartish. Shine shine O antepenultimate in gross bladderwrack follicles.

*The droogs laugh in derision. **Dim** prepares to crack him one but **Alex** the leader intervenes.*

**Alex:** In the land. In orbit. Stoned into a balloon. Alone with Bog and all his holy angels and saints. Very nice but very like cowardly. You were not put on this earth just to get into touch with Bog. That sort of thing can sap all the strength and goodness out of a malchick.

## ACTO PRIMERO

*Es una noche de invierno en algún momento de un futuro impredecible. No está claro dónde estamos, pero se trata sin lugar a dudas de una ciudad importante. El brillo titilante del letrero del Korova Milk Bar, con la palabra MOLOKO, nos muestra lo que podría ser un lugar más allá del telón de acero, puesto que los caracteres están en cirílico. Aunque, por otro lado, podría tratarse de un mero capricho del cartelista. Del milk bar salen cuatro chicos vestidos de una forma extravagante y con un look de masculinidad exagerada. Son **Álex**, **Georgie**, **Pete** y **Dim**. Estos nombres podrían ser rusos, siendo **Dim** una abreviatura de **Dimitri**. Su verdadera nación es la del adolescente que emplea el ruso, al que llamarán Nadsat, así como su jerga, que también ha de llamarse nadsat. Como amigos, se dirigirán entre ellos utilizando la palabra rusa “drug”, que pronuncian incorrectamente como “drugo”, que significa amigo. Cantan, adaptando libremente el Scherzo de la Novena Sinfonía de Beethoven.*

**Drugos:** ¿Y ahora qué queréis hacer?

¿Y ahora qué queréis hacer?

Tolchoqueando y pateando los yarblocos,

Golpes y puños en la gulivera.

Groncos chumchums para brachnas milicias,

Videando el crobo brotar de la rota.

Ptisas y chinas y starrias bábuchcas

... Un golpe en las quischcas un real joroschó.

Dáselo, tanto si quieren o no.

*Un **Hombre**, claramente drogado, sale tambaleándose del milk bar. Mira a la luna y balbucea.*

**Hombre:** Los insípidos trabajos de Aristóteles revelan la homosexualidad del ciclamino y consiguen elegantes forficulatos. Brilla, brilla, oh, antepenúltimo de los folículos repugnantes de sargazo vejigoso.

*Los drugos se ríen en tono de burla. **Dim** se prepara para darle un golpe, pero **Álex**, el líder, interviene.*

**Álex:** En la tierra, en órbita, colocado dentro de un globo. Solo con Bogo y todos sus ángeles y santos sagrados. Muy bonito, pero muy cobarde. No fuiste puesto en esta tierra solo para ponerte en contacto con Bogo. Ese tipo de cosas pueden minar toda la fuerza y bondad de un málichico.

**Man:** Fret not in unfrellicated arbuckles. Let grollibated urchins frolic in left right front back ilfracombes. Work. Garnish celibate. Off. Out. Waaaaah.

*He totters off. The droogs' song resumes.*

**Droogs:** What's it going to be then, eh?

Deng in our carmans so no need for crasting

And making the gollybird cough up its guts.

Tolchocks and twenty-to-one in an alleyway,

Rookers for fisting and britvas for cuts.

What's it going to be then, eh?

As one door closes another one shuts.

Govoreet horrorshow, but me no buts.

*The four march off whistling the trio from the scherzo of Beethoven's Ninth as the lights of the milk bar wink out. They turn as noise approaches. Billyboy and his gang appear, dragging a screaming Girl. Alex is delighted.*

**Alex:** Well, if it isn't fat stinking billygoat Billyboy in poison. How are thou, thou globby bottle of cheap grazzy chip oil? Come and get one in the yarbles, if you have any yarbles, you eunuch jelly, thou.

*The knives and bicycle chains come out, The Girl makes her getaway, running off screaming. There is now a fight, very exactly choreographed to music. Dim is the most vigorous but least stylish of the four droogs. The gang of Billyboy limps off, slashed, bloody. Alex looks critically at Dim.*

**Alex:** Viddy yourself, O Dim. Your platties a grahzny mess and red red krovvy on your litso. That I like not.

**Dim:** What thou likest I care not, bratty. Profound shooms of lip-music to thee and thine.

**Alex:** Govoreet not thuswise, O Dim, to him that is your rightful leader.

**Dim:** Yarbles. Bolshy great yarblockos.

*Alex prepares to move on to Dim with his threatening razor, but Georgie steps in.*

**Georgie:** What's this of a leader? You Alexander the bolshy then? We govoreeted not before of a leader. It was all for one before and all droogs together. Right? Rightiright?

**Hombre:** No temas en los poco frecuentados arbustos. Deja a los pillos retozar a la derecha, a la izquierda, por delante y por detrás de los ilfracombes. Trabaja. Guarnece el celibato. Fuera. Afuera. Aaahhh.

*Sale tambaleándose. La canción de los drugos continúa.*

**Drugos:** ¿Y ahora qué queréis hacer?

Dengo en nuestros carmanos, así que no

Hay un motivo para crastar ya.

Veinte tolchoqueando a uno,

Con rucas para pegar y britbas para cortar.

¿Y ahora qué queréis hacer?

Si tú me dratsas, te dratsaré más.

Goborar joroschó sin cuestionar.

*Los cuatro salen desfilando mientras silban el trío del Scherzo de la Novena de Beethoven y las luces del milk bar parpadean y se apagan. Se giran al oír un ruido acercarse. Billyboy y su banda aparecen arrastrando a una Chica que chilla. Álex está encantado.*

**Álex:** Pero bueno, si es el gordo y apestoso cabrito de Billyboy en persona. ¿Cómo está la pegajosa botella de aceite para la fritanga? Ven y te doy uno en los yarblocos, si es que tienes yarblocos, flácido eunuco.

*Sacan los cuchillos y las cadenas de bici. La Chica escapa, sale corriendo mientras grita. Ahora se sucede una pelea coreografiada al milímetro al ritmo de la música. Dim es el más energético, pero el menos elegante de los cuatro drugos. Los miembros de la banda de Billyboy salen cojeando, acuchillados y ensangrentados. Álex mira a Dim con dureza.*

**Álex:** Vidéate, oh, Dim. Con las platis grasñas hechas un desastre y con la litso cubierta de crobo roja. Eso no me gusta.

**Dim:** Lo que te guste igual me da, brato. Profundos svucos de música labial para usted.

**Álex:** Goborar así no es prudente, oh, Dim, a quien es tu legítimo líder.

**Dim:** Yarblocos. Grandes y bolches yarblocos.

*Álex se prepara para acercarse a Dim amenazándole con la navaja, pero Georgie se interpone.*

**Georgie:** ¿Qué es eso de líder? ¿Entonces eres Alejandro el bolche? Nunca antes habíamos goborado sobre un líder. Antes era todos para uno y todos los drugos juntos. ¿Verdad? ¿Verdad verdadera?

**Pete:** Oh, very much rightiright.

**Alex:** Wrong, Pete. Wrong, Georgie. (*He sings.*)

There's got to be  
Some one in charge.

Who do you see?

Him?

Dim the dim?

Or me -

Alex the large?

There's those that come

Ripe for the job

Some are like scum

You?

You won't do.

Pete's dumb.

Georgie's a slob.

Don't govoreet a slovo, you and you -

Not one shoom from your rot.

You pony that it's pravda, pravda, true -

Isn't it not?

There's some get born

Horned like a ram

Who blows the horn?

Me.

Me, not he or thou or thee,

You little shorn

Lamb.

I am the bolshy big-big-balled I am.

**Pete:** Oh, claro que es verdad verdadera.

**Álex:** Incorrecto, Pete. Incorrecto, Georgie. (*Canta.*)

Tiene que haber

Algún brachno.

¿Tú a quién ves?

¿Al

Lerdo Dim?

¿O a mí...

Álex Magno<sup>14</sup>?

Unos vendrán

A la labor

Otros a holgar

¿Pete?

Un gandul.

¿Y tú<sup>15</sup>?

Nada mejor.

No goboreis un slovo, tú y tú...

Ni chum de tu rota

Ponea que eso cierto, cierto, tú...

¿No es verdad?

Excepcional

Puedes nacer.

¿Quién mandará?

Yo.

Yo, ni él, ni tú, ni Dios,

Os trato cual

Res.

Yo los tengo más más bolches, ¿no lo ves?

---

<sup>14</sup> Juego de palabras intencionado procedente del apellido del personaje que aparece en el original, a su vez derivado de la adaptación cinematográfica («DeLarge»), para hablar de sí mismo comparando su poder y su fuerza con las del rey de Macedonia.

<sup>15</sup> Referencia a Georgie, a quien se menciona explícitamente en la canción en el texto inglés.

[...]

**Others:** In out in out in out in out...

**Alex:** You'll know son what it's not for:

We're going to give you what for.

*The lights dim as they take the struggling girl off. Manic music. It dies down. The lights go up to show the Korova sign blinking backwards. We are inside the milk bar. The four droogs, tired, drink milk.*

**Alex:** Fagged and shagged and fashed and bashed.

*A song comes out of the loudspeaker. An emasculated voice, that of Johnny Zhivago, warbles:*

You blister my paint,

Make me feel faint.

It's slaughter.

You turn my knees to water.

Water you ain't.

When I shove my saint

Into your quaint

Cathedral,

I get all tetrahedral,

Got no restraint.

*It is **Dim** who has put this song on the invisible jukebox. He prances around, fingerclicking. But a different music is to be heard from a dark corner. It is a sweet girl's voice singing the theme from the fourth movement of Beethoven's Ninth. The lights go up to show her and a small group with vocal scores in their hands. They drink milk.*

**The Girl:** Joy thou glorious spark of heaven,

Daughter of Elysium,

Hearts on fire, aroused, enraptured,

To thy sacred shrine we come.

Custom's bond no more can sever

Those by thy sure magic tied.

All mankind are loving brothers

Where thy sacred wings abide.



**Drugos:** (*Como antes.*) Un, dos, un, dos...

**Álex:** Vamos a revelarte,  
Lo que vamos a darte.

*Las luces se atenúan mientras sacan a la chica, que forcejea con ellos. La música tiene un ritmo frenético, pero se va desvaneciendo. Las luces vuelven a encenderse para mostrar el letrero del Korova, que parpadea del revés. Nos encontramos dentro del bar. Los cuatro drugos, cansados, beben leche.*

**Álex:** Cansados y molidos y exhaustos y aporreados.

*Suena una canción por el altavoz. Una voz castrada como la de Johnny Zhivago canta:*

Me erizas la piel,  
Me haces perder  
El juicio.  
No queda ni un resquicio.  
Del que era ayer.  
Tus labios de miel  
Me hacen creer  
Milagros,  
Y ahora me siento extraño,  
No sé qué hacer.<sup>16</sup>

**Dim** *ha puesto la canción en una gramola invisible. Va dando brincos a su alrededor y chascando los dedos, pero de pronto empieza a oírse una música distinta proveniente de un rincón oscuro. Una voz dulce de mujer canta la melodía del cuarto movimiento de la Novena de Beethoven. Las luces aumentan de intensidad y muestran a la chica y a un pequeño grupo de personas, todos con partituras en las manos. Beben leche.*

**Chica:** Si es que no encuentras la alegría  
En esta tierra,  
Búscala, hermano,  
Más allá de las estrellas.  
Ven, canta, sueña cantando,  
Vive soñando el nuevo sol  
En que los hombres  
Volverán a ser hermanos.<sup>17</sup>

---

<sup>16</sup> La canción del original es de creación propia del autor para la obra. Podría mantenerse en inglés.

<sup>17</sup> Se ha empleado la versión traducida de la *Oda a la alegría* popularizada por el cantante y compositor español Miguel Ríos, conocida mundialmente como *Himno a la alegría*.

[...]

*The lights go up to show a chair and a complex apparatus attached to it. **Dry Brodsky** is there with his assistant **Dry Branom** (a woman). **Alex** is brought on by a white-coated assistant. He is cheerful and polite.*

**Alex:** Morning, all. What was that stuff they shoved into me after breakfast?

**Brodsky:** You enjoyed your breakfast, Alex?

**Alex:** Oh yes, sir. Eggiwews and lomticks of spik and the old moloko. It was real horrorshow. But what was that -?

**Brodsky:** Vitamins, my boy. You're a little undernourished. Prison diet never did anyone any good. Now sit here.

**Alex:** What are you going to do to me, sir?

***Brodsky** talks as he and **Branom** attach wires to his limbs and his carotid artery. They then fix lidlocks to his eyes to keep them open.*

**Brodsky:** You're going to watch some films. And we have dials which will record your reactions to them.

**Alex:** Films? You mean like the sinny? What's these things on my glazzies for, then?

**Brodsky:** To make sure you look. Once close your eyes and the machine fails to register.

**Alex:** But I love the movies, sir. Films are real horrorshow. I *want* to viddy.

**Brodsky:** There's just the possibility that you may - well, we'll see - see being the operative word. His slang - where does he get it from?

**Branom:** Russian and English getting together to make an international teenage patois. Nadsat is the Russian suffix for teen. It's called Nadsat. The two major political languages of the world reduced to an unpolitical jargon -

**Brodsky** (*Uninterested.*) Yes yes yes. I think we're ready. Lights. Start.

*The lights go out and a projector flashes from the back of the stage. **Alex** sits facing us, weirdly illuminated. We hear atmospheric music, also the noises of beatings, groans, screams, gunshots*

-

*Las luces vuelven y se ve una silla y fijada a ella hay un equipo complejo. El **Doctor Brodsky** está con su ayudante, la **Doctora Branom**. **Álex** entra acompañado de un adjunto con bata blanca, alegre y educado.*

**Álex:** Buenos días a todos. ¿Qué es todo eso que me metieron después del desayuno?

**Brodsky:** ¿Has disfrutado del desayuno, Álex?

**Álex:** Oh, sí, señor. Güehuevos y lonticos de spik y el viejo moloco. Un verdadero joroschó. ¿Pero qué era lo que...?

**Brodsky:** Vitaminas, chiquillo. Estás un poco malnutrido; la dieta de la prisión nunca ha hecho bien a nadie. Ahora, siéntate aquí.

**Álex:** ¿Qué me va a hacer, señor?

**Brodsky** habla mientras él y **Branom** le fijan unos cables a las extremidades y a la arteria carótida. Después le ajustan los espéculos a los ojos para mantenerlos abiertos.

**Brodsky:** Vas a ver unas películas y nosotros grabaremos tus reacciones con nuestros diales.

**Álex:** ¿Películas? ¿Se refiere a como en el cine? ¿Para qué son las cosas estas de mis glasses entonces?

**Brodsky:** Para asegurarnos de que miras. Con que cierres los ojos una vez, la máquina deja de registrar tus reacciones.

**Álex:** Pero a mí me flipan las películas, señor. Las películas son un verdadero joroschó. Quiero videarlas de verdad.

**Brodsky:** Existe la posibilidad de que puedas... bueno, ya veremos... verlo es la palabra. El *slang*... ¿De dónde lo saca?

**Branom:** Ruso e inglés mezclados, así crean un dialecto adolescente internacional. Nadsat es el sufijo ruso empleado para decir “adolescente”. Lllaman nadsat a su jerga. Las lenguas de las dos mayores fuerzas políticas reducidas a una jerga apolítica...

**Brodsky:** (*Sin mostrar interés.*) Sí, sí, sí. Creo que estamos listos. Luces. Acción.

*Las luces se apagan y el proyector emite destellos desde la parte de atrás del escenario. **Álex** está sentado mirando al público, iluminado de forma extraña. Se oye música de ambiente, así como ruido de latidos, gemidos, gritos, disparos, etc.*

**Brodsky:** A typical street scene of our time. Vicious teenage hoodlums beating up an old woman. See the blood - it splashes the camera lens. Hear the crack of bones breaking. Now the scene changes. The girl on the pavement is only ten. Her assailants are four in number. The rape is brutal. At the end of it she becomes a thing disposable. Torn to pieces. A gunshot up her

-

**Alex:** *(In pain.)* No no no.

**Brodsky:** No? But this is the sort of thing you like - you and your generation. *(To Branom.)* Reaction eight point seven. Not bad. Now the scene changes once more. A Japanese prison of war camp in World War Two. Torture. A sharp knife disembowels a prisoner live. Now see - a decapitation. Head off as clean as a whistle - see. Headless though he is, the dead man runs around for a short while in total nervous automatism.

**Alex:** No no no. I want to be sick.

**Brodsky:** Ten point four five. A remarkably rapid reaction. All right, lights. Bring him a kidney bowl. Ice-cold water.

*The lights go up. Alex vomits copiously into a bowl. Exhausted, he drinks water. Brodsky and Branom stand near him kindly.*

**Brodsky:** Now then, you're reacting as a normal human being should. Violence is nauseating, and you're - well, nauseated. Flowing in your veins is a chemical substance - patented by the late Dry Lodovico. Dry Lodovico ended his days, alas, as a terminal victim of adolescent mayhem. But his invention marches on.

**Alex:** So it wasn't like - vitamins.

**Brodsky:** *(Kindly.)* No. It wasn't - like vitamins.

**Alex:** I'm cured. Let me out of here. I viddy it all clear as the morning daylight now. It's wrong, wrong and very wrong. Fillyng and crasting and tolchocking and the old in-out. I've learned my lesson. I don't need any more.

**Brodsky:** *(Shocked.)* But the lesson's only just begun.

*The lights dim and, with Alex groaning, the films are renewed.*

**Brodsky:** Now we see a Nazi concentration camp in which selected Jewish subjects are castrated - without anesthetic, of course...

**Brodsky:** Una típica calle de hoy en día. Violentos rufianes adolescentes pegando a una anciana. Mira la sangre... que salpica al objetivo de la cámara. Escucha el crujido de los huesos al romperse. Ahora cambia la escena. La chica en la carretera solo tiene diez años. Sus agresores son cuatro. La violación es brutal. Al final ella parece un ser de usar y tirar, alguien hecho pedazos. Un disparo en...

**Álex:** (*Con dolor.*) No, no, no.

**Brodsky:** ¿No? Pero si este es el tipo de cosas que te gustan... a ti y a tu generación. (*A Branom.*) Reacción ocho coma siete. No está mal. La escena cambia una vez más. Una cárcel japonesa en un campo de concentración durante la Segunda Guerra Mundial. Tortura. Un cuchillo afilado destripa a un prisionero vivo. Ahora vemos... una decapitación. La cabeza se separa del cuerpo limpiamente... mira. Pese a no tener cabeza, el hombre corre unos metros a modo de automatismo nervioso total.

**Álex:** No, no, no. Voy a vomitar.

**Brodsky:** Diez coma cuatro cinco. Una reacción increíblemente rápida. Muy bien, luces. Traedle una escupidera y agua muy fría.

*Las luces vuelven. Álex vomita copiosamente en un recipiente. Exhausto, bebe agua. Brodsky y Branom permanecen de pie a su lado.*

**Brodsky:** Ahora estás reaccionando como un ser humano normal debería reaccionar. La violencia es nauseabunda, y tú estás... bueno, asqueado. Por tus venas fluye una sustancia química... patentada por el difunto Doctor Lodovico. El Doctor Lodovico murió, pobre de él, a manos de un tumulto de adolescentes, pero su invento sigue vigente.

**Álex:** Entonces no eran... vitaminas.

**Brodsky:** (*Amablemente.*) No. No eran... vitaminas.

**Álex:** Estoy curado. Dejen que me marche de aquí. Lo video todo tan claro como la luz del día. Está mal, mal, pero que muy mal: pelearse y crastar y tolchoquear y el antiguo unodós. He aprendido la lección. No necesito más.

**Brodsky:** (*Impactado.*) Pero si la lección no ha hecho más que empezar.

*Las luces se atenúan, Álex se lamenta y la proyección comienza de nuevo.*

**Brodsky:** Ahora vemos un campo de concentración nazi en el que seleccionan sujetos judíos para castrarlos... sin anestesia, por supuesto...

*His voice is drowned by the entire company, which has assembled on the stage behind **Alex** in the near-darkness. They sing the song that opened the act.*

*Su voz se pierde entre la compañía al completo, que se ha reunido en el escenario detrás de **Álex**, en la penumbra. Cantan la canción que abría el acto.*



## ACT TWO

*Before the scene is disclosed, we hear the Scherzo of Beethoven's Ninth thumping away, punctuated by the cries of Alex to stop the music. As the lights come up, we see him as he was at the end of Act One, with the projector flickering and Brodsky giving a commentary.*

**Brodsky:** Here we see some very recent film - a riot in London's East End, with the police as much responsible for the enormities enacted as the black, brown and white disaffected. Corpses in the gutter, corpses hanging from lampposts, the torn and eviscerated dying. This is the modern world. Sick, sick, mortally sick. 'How like a god,' said Hamlet of humankind. Better to say 'How like a dog'. A dog, as Pavlov showed, can at least be conditioned by the control of its reflexes into behaving like a harmless machine. If mankind is to be saved, science must take over. Science must dig its way into the human brain, crushing the instinct of aggression...

**Alex:** All right, all right, but leave him alone. He did no harm. He only did good. It's a sin, it's a sin, I tell you...

*And then, his eyes clamped open still, he faints. Brodsky gets no response from his monitors. He calls.*

**Brodsky:** Lights! Lights! Switch off.

*Lights come up. The projector ceases to project. Brodsky, Branom and the white-coated assistants crowd about Alex. He is released from the apparatus and brought round with face slapping and a glass of water. He comes to and vomits agonizedly into a bowl. Then, exhausted, he speaks again.*

**Alex:** He did no harm. Why do you punish him?

**Brodsky:** Who?

**Alex:** Beethoven. He gave heaven and you turn it into hell

**Brodsky:** I don't think I quite understand.

**Branom:** That was Beethoven on the sound track. The Scherzo of the Ninth Symphony.

**Brodsky:** Was it? I know nothing about music. I just find it a convenient heightener of emotion, no more.

## ACTO SEGUNDO

*Antes de que se abra el telón, se escucha el Scherzo de la Novena Sinfonía de Beethoven en la lejanía, interrumpido por los gritos de **Álex** pidiendo que pare la música. Cuando vuelven las luces podemos verlo al igual que al final del Primer Acto: el proyector sigue parpadeando y **Brodsky** continúa con sus comentarios.*

**Brodsky:** Aquí vemos una filmación muy reciente... una revuelta al este de Londres; la policía es tan responsable de las enormidades promulgadas como los blancos, los negros o los latinos desafectados. Cadáveres en las alcantarillas, cadáveres colgando de farolas, muertos eviscerados y desgarrados. Este es el mundo moderno. Enfermo, enfermo, mortalmente enfermo. «Cuán parecida a un dios en su entendimiento», decía Hamlet de la humanidad. Sería mejor decir «Cuán parecida a un perro». Un perro, como nos enseñó Pávlov, al menos puede actuar condicionado por el control de sus reflejos para comportarse como una máquina inofensiva. Si la humanidad ha de ser salvada, la ciencia debe tomar el control. La ciencia debe abrirse camino en el cerebro humano, para destruir el instinto de agresividad...

**Álex:** Muy bien, muy bien, pero dejadle. Él no ha hecho nada malo. Él solo hizo el bien. Es un pecado, un pecado, os digo...

*Justo después le ajustan los espéculos a los ojos para abrírseles, y se desmaya. **Brodsky** no obtiene respuesta en los monitores. Grita.*

**Brodsky:** ¡Luces! ¡Luces! Apagadlo.

*Las luces se encienden. El proyector deja de emitir destellos. **Brodsky**, **Branom** y los ayudantes de bata blanca se acercan a **Álex**. Le desconectan del equipo y le reaniman abofeteándolo y echándole un vaso de agua por encima. Vuelve en sí y vomita con gran sufrimiento en un recipiente. Después, exhausto, vuelve a hablar.*

**Álex:** Él no ha hecho nada malo. ¿Por qué le castigáis?

**Brodsky:** ¿A quién?

**Álex:** A Beethoven. Él puso el cielo en la tierra y ustedes lo han convertido en el infierno.

**Brodsky:** Creo que no entiendo.

**Branom:** La música de fondo era de Beethoven. El Scherzo de la Novena Sinfonía.

**Brodsky:** Ah, ¿sí? No sé nada de música. Pero me parecía la mar de apropiado para intensificar las emociones, nada más.

**Branom:** But surely you see what we've done. Pavlov's dogs salivated when they saw food and heard a bell. Then they salivated when they merely heard the bell. Withdraw the images of violence while keeping the musical accompaniment - he'll respond in the same way. Not salivating, of course - vomiting. From now on music will make him vomit. Did you foresee this?

**Brodsky:** No, but does it matter? Music's a discardable luxury - like marijuana or cheap sweets. It's the quelling of the violent impulse that matters. I think he's cured.

**Branom:** No. We've given him a new disease. Music was once the way into heaven. He used the right words. Now it's going to be hell. I think, Dry Brodsky, I want to withdraw from the experiment. I'd be happy if you'd omit my name from the reports. You've bitten off far far more than you can chew.

*Saying which, she tears off her white coat and leaves. Brodsky looks at her leaving, doubtful, but then he smiles manically at Alex.*

**Brodsky:** You feel all right now? (*Alex nods warily.*) Have you noticed a small but vital change in procedure these last few days?

*Alex thinks, then speaks.*

**Alex:** You've not been giving me those injections.

**Brodsky:** No. There's no need for then any more. You've been permanently inoculated. The distaste for violence has been programmed into your biochemistry. My forecast has proved correct. To the day, to the minute. Take him away. Inform the distinguished gentlemen - and, of course, the ah professional participants - that all is ready.

*To music there is an arranging of chairs by the white-coated assistants. A dais is wheeled on. The Governor, the Minister of the Interior, the Prison Chaplain come in, as also warders and other interested officials. The audience becomes a specially convened body.*

**Minister:** Take your seats, please. No noise. Try not to cough.

*He sings the following, to the music of the slow movement of Beethoven's Fifth Symphony.*

With some pride Government presents  
The end-result of Government's experiments.  
They said that I'm  
To concentrate  
On the crime  
Rate.

**Branom:** Pero ya ve lo que hemos provocado. Los perros de Pávlov salivaban cuando veían la comida y escuchaban la campana. Después, salivaban simplemente con oír la campana. Retire las imágenes violentas mientras mantiene el acompañamiento musical y... seguirá respondiendo de la misma manera. No será salivando, claro. Vomitando. Desde ahora, la música le hará vomitar. ¿Había previsto esto?

**Brodsky:** No, pero... ¿acaso importa? La música es un lujo prescindible... como la marihuana o los caramelos baratos. Lo que importa es sofocar los impulsos violentos. Creo que está curado.

**Branom:** No. Le hemos inoculado una enfermedad nueva. La música era antes un camino al cielo. Él usó las palabras correctas. Ahora solo será un infierno. Doctor Brodsky, creo que quiero retirarme del experimento. Me gustaría que borrara mi nombre de los informes. Creo que ha arriesgado un poco más de la cuenta.

*Tras decir esto, se quita la bata blanca y se marcha. Brodsky la observa mientras se va. Duda, pero después sonríe con locura a Álex.*

**Brodsky:** ¿Te encuentras bien ya? (*Álex asiente con cautela.*) ¿Te has dado cuenta del cambio —pequeño pero vital— en el procedimiento estos últimos días?

*Álex piensa y después habla.*

**Álex:** No me han puesto las inyecciones.

**Brodsky:** No. Ya no hacen falta, te hemos vacunado de forma permanente. El rechazo a la violencia está programado en tu bioquímica. Se ha confirmado mi pronóstico. Al día, al minuto. Llévenselo. Informen a los distinguidos caballeros... y, por supuesto, a los participantes profesionales de que todo está listo.

*Los ayudantes con batas blancas colocan sillas al ritmo de la música. Introducen una tarima con ruedas. Entran el Alcaide, el Ministro del Interior y el Capellán de la Prisión, así como unos guardias y otros funcionarios interesados. El público se vuelve un grupo especialmente convocado para la ocasión.*

**Ministro:** Tomen asiento, por favor. No hagan ruido. Intenten no toser.

*Canta lo siguiente al ritmo del movimiento lento de la Quinta Sinfonía de Beethoven.*

Con gran orgullo el Gobierno da  
La solución después de experimentar.  
Por fin el crimen conseguí reducir.

**Chorus:** On the crime rate.

**Minister:** I'm only here to serve.

I steeled my nerve

With what results you'll observe.

**Chorus:** Let us observe.

**Minister:** Give us the votes we deserve.

**Chorus:** We will vote you back in like responsive adults

When we see -

**Minister:** Yes?

**Chorus:** When we see -

**Minister:** Yes?

**Chorus:** Positive results.

*The theme blazes on the orchestra as **Alex** walks in uncertainly. He wears his old platties of the nochy - the only clothes he brought in with him. They provoke titters.*

**Minister:** Aha. Now, ladies and gentlemen, we introduce the subject himself. Today we send him with confidence out into the world again, as decent a lad as you would meet on a May morning, inclined to the kindly word and the helpful act. What a change is here from the wretched hoodlum the State committed to unprofitable punishment some two years ago, unchanged after two years. Unchanged, do I say? Not quite. Prison taught him the false smile, the rubbed hands of hypocrisy, the fawning greased obsequious leer. Other vices it taught him too, as well as confirming him in those he had long practiced before. But, ladies and gentlemen, enough of words. Actions speak louder than. Action now. Observe, all.

***Alex** has been led to the dais, on which a spotlight is trained. There is music appropriate to a comic stage act. A **Comedian** walks in to work on **Alex**.*

**Comedian:** Hello, heap of dirt. Pooh, you don't wash much, do you, judging from the horrible pong.

*He stamps on **Alex**'s feet, flicks his nose painfully, twists his ear. **Alex** is surprised.*

**Alex:** What do you do that to me for, bratty? I've never done like wrong to you, brother.

**Coro:** Reducir.

**Ministro:** Me pongo a sus pies

Como ha de ser

Y ahora lo vais a ver.

**Coro:** Vamos a ver.

**Ministro:** Con vuestros votos lo haréis.

**Coro:** Como adulto leal votaré de verdad,

Al poder...

**Ministro:** ¿Sí?

**Coro:** Observar...

**Ministro:** ¿Sí?

**Coro:** Una prueba eficaz.

*La melodía reverbera en la orquesta cuando entra **Álex**, vacilante. Lleva puestas sus platis viejas de la naito... la única ropa que había traído. Esto provoca risas nerviosas.*

**Ministro:** Ajá. Ahora, damas y caballeros, permítanme presentarles al sujeto. Hoy le devolvemos al mundo de nuevo con confianza, como un muchacho decente al que podrían conocer cualquier mañana de mayo, dispuesto a hablar y a obrar bien. ¿Qué hay de aquel desgraciado rufián que el Estado había entregado al infructífero castigo hace unos dos años y que seguía igual tras ese tiempo? ¿Sigue igual? Me pregunto. No exactamente. La prisión le enseñó a sonreír con falsedad, la hipocresía, a adular y a obsequiar miradas lascivas, así como otros vicios, reafirmandole, además, en los que ya poseía de antemano desde hacía mucho. Pero, señoras y señores, ya he dicho suficiente. Los hechos dicen más que las palabras. Ahora, a los hechos. Observen todos.

***Álex** está en la tarima, bajo la luz de un foco. Suena música propia de un número cómico. Entra un **Cómico** e interactúa con **Álex**.*

**Cómico:** Hola, montón de mierda. Ufff, no te lavas mucho, ¿eh? A juzgar por esta horrible peste.

*Le da un pisotón a **Álex**, le golpea con fuerza en la nariz y le retuerce la oreja. **Álex** está sorprendido.*

**Álex:** ¿Por qué me haces eso, brato? Yo no te he hecho nada, hermano.

**Comedian:** Oh, I do this and that and those (*He repeats his aggressive gestures.*) because I don't care for your horrible type, and if you want to do something about it, please do.

*Alex makes as to attack back, but he feels like vomiting. He takes out his razor and feels even more like it as he sees it shining in the light.*

**Alex:** I'd like to give you a cancer, brother, but I don't seem to have any. Take this instead. A real horrorshow britva.

**Comedian:** Keep your stinking bribes to yourself. You can't get round me that way.

*He bangs on Alex's hand and the razor clatters to the boards. He continues to dance around Alex like a boxer hitting, kicking. Alex is desperate.*

**Alex:** Please, brother, I must do something. Shall I clean your boots? Look, I'll get down and do it with my yahzick -

*And he crouches and starts to lick the Comedian's boots with his tongue. The Comedian kicks out. Alex instinctively grasps his legs and brings him hurtling down. The audience laughs but Alex feels sick and tries to vomit. But nothing comes up. The Comedian prepares to give Alex a really earnest punch, but the Minister intervenes.*

**Minster:** Thank you, that will do very well.

*The Comedian bows to applause professionally, implicating Alex in the act with a generous gesture. Then he dances off. Brodsky, at a nod from the Minister, addresses the audience.*

**Brodsky:** Our subject is, you see, impelled towards the good by, paradoxically, being impelled towards evil. The intention to act violently is accompanied by strong feelings of physical distress. To counter these the subject has to switch to a diametrically opposed attitude. Any questions?

**Chaplain:** Choice. He has no real choice, has he? Self-interest, fear of physical pain, drove him to that grotesque act of self-abasement. Its insincerity was clearly to be seen. He ceases to be a wrongdoer. He ceases also to be a creature capable of moral choice.

**Brodsky:** (*Smiling.*) These are subtleties. We are not concerned with the higher ethics. We are concerned only with cutting down crime.

**Minister:** And with relieving the ghastly congestion in our prisons.

**Cómico:** Oh, te hago eso, esto y aquello (*Repite sus acciones violentas.*) porque paso de la gente como tú, y si quieres hacer algo al respecto, venga, hazlo.

*Álex se dispone a atacarle, pero le entran ganas de vomitar. Saca su navaja y eso le hace sentirse aún peor mientras la ve iluminada por la luz del foco.*

**Álex:** Me gustaría darte un cancrillo, hermano, pero parece que no me quedan. Toma esto en su lugar. Un verdadero joroschó de britba.

**Cómico:** Quédate tu asquerosa britba para ti. A mí no me vas a ganar así.

*Golpea a Álex en la mano en la que este porta la navaja, que cae sobre las tablas haciendo ruido. Sigue bailando alrededor de Álex como un boxeador, golpeándole y dándole patadas. Álex está desesperado.*

**Alex:** Por favor, hermano, tengo que hacer algo. ¿Te limpio las botas? Mira, me agacharé y lo hare con la yasicca...

*Se agacha y empieza a lamer las botas del Cómico. El Cómico le pega una patada. Instintivamente, Álex le agarra las piernas e intenta tirarlo al suelo. El público se ríe, pero Álex se encuentra mal e intenta vomitar. No sale nada. El Comediante se prepara para propinar a Álex un puñetazo muy fuerte, pero el Ministro interviene.*

**Ministro:** Gracias, es suficiente.

*Como un auténtico profesional, el Cómico hace una reverencia para recibir los aplausos, e incluye a Álex en la ovación en un generoso gesto. Se marcha bailando. Brodsky, tras un gesto de asentimiento del Ministro, se dirige al público.*

**Brodsky:** Nuestro sujeto, como ven, se siente obligado a hacer el bien, paradójicamente, al ser forzado a hacer el mal. A la intención de actuar violentamente le acompaña una sensación de angustia física; para contrarrestar esto, el sujeto debe adoptar una actitud diametralmente opuesta. ¿Alguna pregunta?

**Capellán:** Elección. No tiene posibilidad de elección real, ¿no? El egoísmo, el miedo al dolor físico le llevan a un acto de gran autodegradación. Podía observarse claramente la hipocresía del mismo. Deja de ser un criminal, pero también deja de ser una criatura capaz de hacer elecciones morales.

**Brodsky:** (*Sonriendo.*) Eso son sutilezas. No nos preocupa la ética mayor. Solo nos preocupa acabar con la delincuencia.

**Ministro:** Y descongestionar nuestras prisiones, que están horriblemente atestadas.



**Governor:** *(With a sour look at his chaplain.)* Hear hear.

**Chorus:** *(Chattersinging to the second variation of the main theme of the Beethoven slow movement already heard.)*

It's an experiment that really seems to work  
It's quite amazing all the elements that lurk  
Below the surface dedicated to destroy  
Can be subdued it's quite essential to employ  
This new device to keep the social structure pure  
Of criminality and so help to secure  
A glowing future in which villainy will seem  
A tale for kids or else the memory of a dream...

**Alex:** *(Cutting in loudly.)* Me, me, me. How about me? Where do I come in into all this? Am I just like some animal or dog? Am I to be just like a clockwork orange?

*The term is new to the auditors and it shuts them up. But a Voice from the auditorium speaks.*

**Voice:** You have no cause to grumble, boy. Whatever now ensues is what you yourself have chosen.

**Chaplain:** Oh, if only I could believe that. He's been transformed into a mere engine, fueled by fear, incapable of hate, choice, worship or even human love.

**Chorus:** Love? Love? LOVE? LOVE?

**Minister:** *(Smiling.)* I am glad this question of Love has been raised. Now we shall see in action a manner of Love that was thought to be dead with the Middle Ages.

*To music (preferably this same slow movement) a most beautiful Girl, near nude, makes her sidling entrance. A sharp intake of breath from all the men present. Alex's response is complex. He makes towards her with his arms out, fired by sheer lust. But he starts to vomit and has to screech out as follows.*

**Alex:** O most beautiful and beauteous of devotchkas. I throw like my ticker at your feet for you to like trample over. If I had a red red rose I would give it to you. If it was all rainy and cally you could have my platties to walk on so as not to cover your dainty nogas with filth and cal. Let me worship you and be like your helper and protector from the wicked like world. Let me be like your true knight.

*And he grovels. The Girl bows and dances off to applause.*

**Alcaide:** (*Mirando al capellán con resentimiento.*) Escuche, escuche.

**Coro:** (*Canturreando al ritmo de la segunda variación de la melodía principal del movimiento lento de Beethoven que ya hemos escuchado.*)

Experimentos que funcionan de verdad  
Es lo que nos han hecho ver y nada más.  
Es verdaderamente admirable que  
Se pueda destruir el mal bajo la piel.  
Es importante esta técnica usar  
Para fijar al fin el buen orden social.  
Un paraíso en el futuro viviréis  
Y todo el mal que ha pasado olvidaréis...

**Álex:** (*Interrumpiendo en voz alta.*) Yo, yo, yo. ¿Qué pasa conmigo? ¿Dónde entro yo en todo esto? ¿No soy más que un animal o un perro? ¿No soy más que una naranja mecánica?

*Este término es nuevo para los oyentes y hace que se callen. Pero una Voz habla desde del auditorio.*

**Voz:** No tienes motivos para quejarte, muchacho. Sea lo que sea lo que venga a partir de ahora, tú lo has escogido.

**Capellán:** Oh, si pudiese creerlo. Le han transformado en un mero motor alimentado por el miedo, es incapaz de odio, de elección, de adoración o de amor humano.

**Coro:** ¿Amor? ¿Amor? ¿AMOR? ¿AMOR?

**Ministro:** (*Sonriendo.*) Me alegra que haya surgido esta pregunta sobre la cuestión del Amor. Ahora veremos en acción una forma de Amor que se creía muerta con la Edad Media.

*Una Chica casi desnuda entra al son de la música (preferiblemente el mismo movimiento lento), avanzando furtivamente. Todos los hombres presentes contienen el aliento. La reacción de Álex es compleja. Se acerca a la chica con los brazos extendidos, encendido por la pura lujuria, pero empieza a vomitar y tiene que chillar lo que sigue.*

**Álex:** Oh, la más bella y dulce de todas las débochcas. Pongo mi corazón a tus pies para que lo pisotees. Si tuviera una rosa roja, te la entregaría. Si lloviese, te daría mis platis para que caminases sobre ellas y así tus delicados nogas no se cubriesen de suciedad y cala. Permíteme adorarte, ser tu ayudante y protegerte de este malvado mundo. Déjame ser tu verdadero caballero.

*Se arrastra. La Chica hace una reverencia y sale bailando entre aplausos.*

[...]

**Alex:** You're not sorry, Bully boy. I viddy the old look in your glazzy - power, power and power. Well, take it. Heil, tovarish. Itty off and about. And the very best of.

*All three make lip shooms at Alex, give him the finger, and dance off. As soon as they have gone, Alex adjusts his gear. He takes off his yellow wig, disclosing decently barbed hair. He puts on a stylish cravat. He is ready for the pretty young girl who now hurries in to meet him. Her name is Marty.*

**Marty :** Sorry I'm late. We were a bit rushed in the shop.

**Alex:** No need for sorrow. Glad to see you, Marty, and very glad. Sit. What will it be? The old moloko?

**Marty:** You do talk funny sometimes. You mean milk?

**Alex:** Vaccine secretion. Cow juice. *(He clicks his fingers. Two glasses of milk are eventually brought. No hurry.)* Did you think on what I said?

**Marty:** We're both too young. Me seventeen. You eighteen.

**Alex:** Not too molodoy. Sorry. At least think. I mean, it's you and me together, right?

**Marty:** Right if you like.

**Alex:** Not so young, though. Me. Not so young as I was. Old Wolfgang Amadeus had done a lot at my age. Felix M. too. And Benjy Britt. Not so young. Old enough to know that being young is like being an animal. No, it's more like being one of those malenky toys you viddy being sold in the street, made out of tin with a spring inside and a handle, and you wind it up grrr grrr grrr and off it itties in a straight line and bangs straight into things bang bang and doesn't pony what it's doing. That's being young. And the ultra-violence and the fillying and the crasting - that's being young too. I'm growing up. I look to the future and a son of my own who'll make the same mistakes as I did just because he'll be young.

**Marty:** You still talk funny. And you're jumping ahead a bit, aren't you?

**Alex:** Life's not very long. Think about it.

**Marty:** I'll think.

**Alex:** I was doing this job in the State Music Archives today, and I was cataloguing the ten new recordings of the Ninth. And words kept on ittying through my gulliver.

**Álex:** No lo sientes, Bully muchacho. Video esa vieja mirada en tus glasses... poder, poder y poder. Bueno, pues tómallo. Hale, camarada<sup>18</sup>. Itéalo por aquí y allá. Te deseo lo mejor.

*Los tres hacen chumchums con los labios dirigidos a Álex, le hacen la peineta y salen bailando. En cuanto se marchan, Álex se arregla la ropa, se quita la peluca amarilla y muestra un pelo cuidadosamente peinado. Se pone una corbata elegante. Se ha preparado para la bella joven que entra con prisa para encontrarse con él. Se llama Marty.*

**Marty:** Siento llegar tarde. Estábamos un poco apurados en la tienda.

**Álex:** No hay de qué preocuparse. Encantado de verte, Marty, muy contento. Siéntate. ¿Qué vas a tomar? ¿El viejo moloco?

**Marty:** A veces hablas muy raro. ¿Quieres decir leche?

**Álex:** Secreción vacuna. Zumo de vaca. (*Chasca los dedos. Finalmente, les traen dos vasos de leche. Sin prisa.*) ¿Has pensado en lo que te dije?

**Marty:** Ambos somos muy jóvenes. Yo, diecisiete. Tú, dieciocho.

**Álex:** No tan molodo. Lo siento. Al menos considéralo, estaríamos tú y yo juntos, ¿verdad?

**Marty:** Verdad, si tú lo dices.

**Álex:** No soy tan joven de todas formas. Yo... no soy tan joven como era. El viejo Wolfgang Amadeus ya había hecho muchas cosas a mi edad. Félix M. también y Benjy Britt. No soy tan joven. Lo suficientemente mayor como para saber que ser joven es como ser un animal. No, es más como ser uno de esos malencos juguetes que videas como se venden en la calle, hechos de hojalata con un muelle y una manivela a los que das cuerda, *grrr, grrr, grrr* y sale iteando en línea recta y se da golpes contra las cosas, *bang, bang* y no ponea lo que está haciendo. Eso es ser joven. Y la ultraviolencia y los juegos y crastar... eso es ser joven también. Me estoy haciendo viejo, miro al futuro y veo a un hijo propio que cometerá los mismos errores, tal y como hice yo porque será joven.

**Marty:** Sigues hablando raro, y estás yendo un poco deprisa, ¿no crees?

**Álex:** La vida no es muy larga. Piénsalo.

**Marty:** Lo haré.

**Álex:** Estuve trabajando en los Archivos Musicales del Estado hoy, catalogando las diez nuevas grabaciones de la Novena y las palabras no paraban de itear por mi gulivera.

---

<sup>18</sup> En ruso en el original.

**Marty:** There you go again.

**Alex:** You want to slooshy? Hear, that is.

*She nods. He sings.*

Being young's a sort of sickness,  
Measles, mumps or chicken pox.  
Gather all your toys together  
Lock them in an iron box.  
That means tolchocks, crasting and dratsing,  
All of the things that suit a boy.  
When you build instead of busting,  
You can start your Ode to Joy.

*The other characters of the play come on at the back, friendly as at a part, while **Alex** comes downstage and speaks to the audience.*

**Alex:** That's how it going to be, brothers, as we come to the end of this like tale. You have been everywhere with your little droog Alex, suffering with him, and you have viddied some of the most grahzny bratchnies old Bog ever made, all on to your old droog Alex. And all it was that I was young. I am not young, not no longer, ah no. Alex like groweth up, ah yes. Tomorrow is all like sweet flowers and the turning vonny earth, like a juicy orange in the gigantic rookers of Bog. And there's the stars and the old Luna up there and your old droog Alex growing up. A terrible grahzny vonny world really, brothers and sisters. And so farewell from your little droog. And to all others in this story - except one, and you've just met her - profound shooms of lip music brrrrrrrr. And they can kiss my sharries. But you - remember sometimes thy little Alex that was. Amen. And all that cal.

*He joins with the entire company in singing the following. A man bearded like Stanley Kubrick comes on playing, in exquisite counterpoint, 'Singin' in the Rain' on a trumpet. He is kicked off the stage.*

Do not be a clockwork orange,  
Freedom has a lovely voice.  
Here is good, and there is evil -  
Look on both, then take your choice.  
Sweet in juice and hue and aroma,  
Let's not be changed to fruit machines.  
Choice is free but seldom easy -  
That's what human freedom means!

*End.*

**Marty:** Allá vamos de nuevo.

**Álex:** ¿Quieres slusar? Escucha, es así.

*Ella asiente. Él canta.*

Ser joven es una especie de enfermedad.

Guarda en una caja fuerte los juguetes y a olvidar.

Tolchoquean y luego huyen sin medir su energía.

Si destruyes, no construyes la Oda a la alegría.

*El resto de personajes de la obra aparecen al fondo del escenario, amigables, como si de una fiesta se tratase; mientras, Álex se baja del escenario y habla con el público.*

**Álex:** Y eso es lo que vamos a hacer, hermanos, al llegar al final de este cuento. Habéis ido a todas partes con vuestro pequeño drugo Álex, habéis sufrido con él y habéis videado algunas de las brachnas más grasñas que el viejo Bogo hizo jamás sobre vuestro viejo drugo Álex. Y todas porque era joven. Ya no soy joven, no, ya no más, ah, no. Álex ha crecido, ah, sí. Mañana, todo con dulces flores y girando la vonosa tierra, como una jugosa naranja en las gigantescas rucas de Bogo, y estarán las estrellas y la vieja Luna ahí arriba y vuestro viejo drugo Álex haciéndose viejo. El mundo es terrible, grasño, vono y odinoco de verdad, hermanos y hermanas. Así se despide vuestro pequeño drugo. Y al resto de personas en esta historia... menos a una, a la que acabáis de conocer... os dedico profundos chumchums de música labial, *brrrrrr*. Pueden besarme las pelotas. Pero vosotros... acordaos alguna vez del pequeño Álex que era. Amén y toda esa cala.

*Se une a toda la compañía y cantan lo que sigue. Un hombre con barba parecido a Stanley Kubrick entra tocando, en exquisito contrapunto, «Singing in the Rain» con una trompeta. Le echan bruscamente del escenario.*

Siempre has de evitar ser una naranja mecánica

Entre el bien y el mal en una sociedad tiránica

Dulce es la voz de la libertad que nos da humanidad.

¡Escoger es disfrutar de verdadera libertad!

*Telón.*

## 7.2. Nadsat Glossary

### B

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Bábuchca	Mujer vieja	Baboochka
Besño/a	Loco/a	Bezoomy
Bogo	Dios	Bog
Bolche	Grande	Bolshy
Brachno	Bastardo	Bratchny
Brato	Hermano	Bratty
Britba	Navaja, cuchilla	Britva

### C

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Cala	Mierda	Cala
Cancrillo	Cigarrillo	Cancer
Carmano	Bolsillo	Carman
Chaso	Guardia	Chasso
China	Mujer	Cheena
Chiplino	Cura, capellán	Charlie
Chisna	Vida	Jeezny
Chum, chumchum	Ruido	Shoom
Crarcar	Aullar	Crark
Crastar	Robar	Crast
Crichar	Gritar	Creech
Crobo	Sangre	Krovvy

### D

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Débochca	Chica	Devotchka
Dengo	Dinero	Deng
Dobo	Bueno	Dobby
Dratsar	Pelear(se), romper, golpear	Drat
Drencrom	Una droga	Drencrom
Drugo	Amigo	Droog



**E**

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Eme	Mamá	Em

**F**

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Forella	Trucha	Forella

**G**

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Glaso	Ojo	Glazz
Glupo	Estúpido	Gloopy
Goborar	Hablar, decir	Govoreet
Grasño	Sucio	Grazhny
Gronco	Alto	Gromky
Güehuevo	Huevo	Eggiweg
Gulivera	Cabeza	Gulliver

**I**

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Ilfracombes	Arbustos	Ilfracombes
Imya	Nombre	Eemya
Interesobar	Interesar	Interessovat
Itear	Ir	Itty

**J**

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Joroschó	Bueno, estupendo	Horrorshow

**L**

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Listo	Cara	Litso
Lontico	Rodaja, rebanada	Lontick

## M

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Malenco	Pequeño	Malenky
Mersco	Sucio	Merzky
Militso	Policía	Millicent
Minuta	Minuto	Minoota
Molodo	Jóven	Molodoy
Moloco	Leche	Moloko

## N

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Nago	Desnudo	Nagoy
Naito	Noche	Nochy
Naso	Tonto	Nazz
Noga	Pie	Noga

## O

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Ochicos	Gafas	Otchkies
Odinoco	Solo, solitario	Oddy-knocky

## P

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Pe	Papá	Pee
Pitear	Beber	Peet
Platis	Ropa	Platties
Ponear	Entender	Pony
Prestúpnic	Criminal	Prestoopnik
Ptitsa	Chica	Ptitsa

## Q

<b>Palabra</b>	<b>Significado</b>	<b>Original</b>
Quischcas	Tripas, entrañas	Keeshkas

## R

Palabra	Significado	Original
Rasudoque	Mente	Rasoodock
Rota	Boca	Rot
Ruca	Mano	Rooker

## S

Palabra	Significado	Original
Slovo	Palabra	Slovo
Slusar	Escuchar, oír	Slooshy
Starrio/a	Viejo/a, antiguo/a	Starry
Spik	Bacon	Spik

## T

Palabra	Significado	Original
Tastuco	Pañuelo	Tashtook
Tolchoco	Golpear, golpe	Tolchock

## U

Palabra	Significado	Original
Unodós	Sexo	In-out-in-out

## V

Palabra	Significado	Original
Veco	Tipo, individuo	Veck
Velocet	Un tipo de droga	Vellocet
Vesche	Cosa	Veshch
Videar	Ver	Viddy
Vono	Olor	Von

## Y

Palabra	Significado	Original
Yajudo	Judío	Yahoody
Yarbloco	Huevos, testículos	Yarbles
Yasicca	Lengua	Yahzick

### 7.3. *Scores*

The scores presented in the following pages have been transcribed as they are collected in the 2012 edition published by Bloomsbury, and which have been reproduced verbatim together with examples of the original ones which emulate handwritten scores.

*Come prima*

Handwritten musical score for 'Come prima'. It consists of two systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The second system has a treble and bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The music features various notes, rests, and dynamic markings like 'p' and 'ppp'. There are also some handwritten annotations like '>' and '<'. The piece ends with a double bar line and a final chord.

## 2. Alex and Droogs

*Molto Moderato*

Handwritten musical score for 'Alex and Droogs'. It consists of two systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The second system has a treble and bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The music features various notes, rests, and dynamic markings like 'p' and 'ppp'. There are also some handwritten annotations like '>' and '<'. The piece ends with a double bar line and a final chord.

Handwritten musical score for 'Alex and Droogs'. It consists of two systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The second system has a treble and bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The music features various notes, rests, and dynamic markings like 'p' and 'ppp'. There are also some handwritten annotations like '>' and '<'. The piece ends with a double bar line and a final chord.



# Allegro

Handwritten musical score for the first system of "Allegro". The system consists of four staves. The first staff is a single treble staff with a key signature of one sharp (F#). The second staff is a single bass staff. The third and fourth staves are grand staves, each with a treble and bass staff. The music is in 4/4 time. There are various musical notations including notes, rests, and dynamic markings like "1" and "1 mp". A handwritten note "as in text p. 2." is written above the second staff.

Handwritten musical score for the second system of "Allegro". The system consists of four staves. The first staff is a single treble staff with a key signature of one sharp (F#). The second staff is a single bass staff. The third and fourth staves are grand staves, each with a treble and bass staff. The music is in 4/4 time. There are various musical notations including notes, rests, and dynamic markings like "1" and "1 mp". A handwritten note "as in text p. 2." is written above the second staff.



Moderato

Handwritten musical score for a piece titled "Moderato". The score is written on five staves. The first staff is a vocal line with lyrics: "... What's it going to be then, eh? ...". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "... What's it going to be then, eh? ...". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: "... What's it going to be then, eh? ...". The score includes various musical notations such as notes, rests, and dynamic markings like "a tempo".

Handwritten musical score for a piece titled "3. Dreogs' March". The score is written on five staves. The first staff is a vocal line with lyrics: "Presto". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "Presto". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: "Presto". The score includes various musical notations such as notes, rests, and dynamic markings like "Presto".

Handwritten musical score for a piece titled "4. Fight Ballet". The score is written on five staves. The first staff is a vocal line with lyrics: "Finale of Beethoven's 7th Symphony". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "Finale of Beethoven's 7th Symphony". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: "Finale of Beethoven's 7th Symphony". The score includes various musical notations such as notes, rests, and dynamic markings like "Finale of Beethoven's 7th Symphony".

Handwritten musical score for a piece titled "5. Alex's Song". The score is written on five staves. The first staff is a vocal line with lyrics: "Moderato". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "Moderato". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings like "Moderato".